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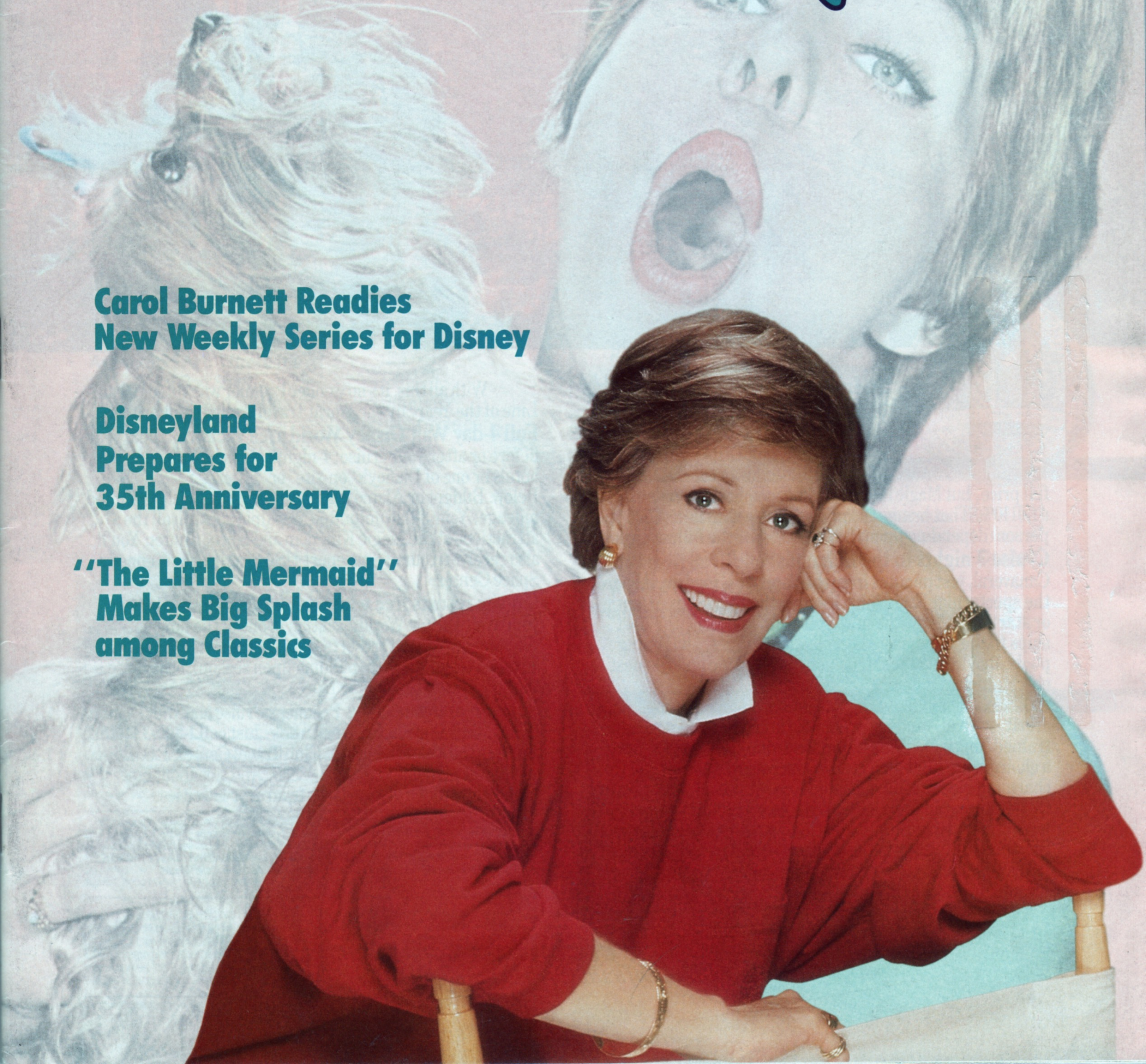
"The Little Mermaid" Makes Big Splash among Classics



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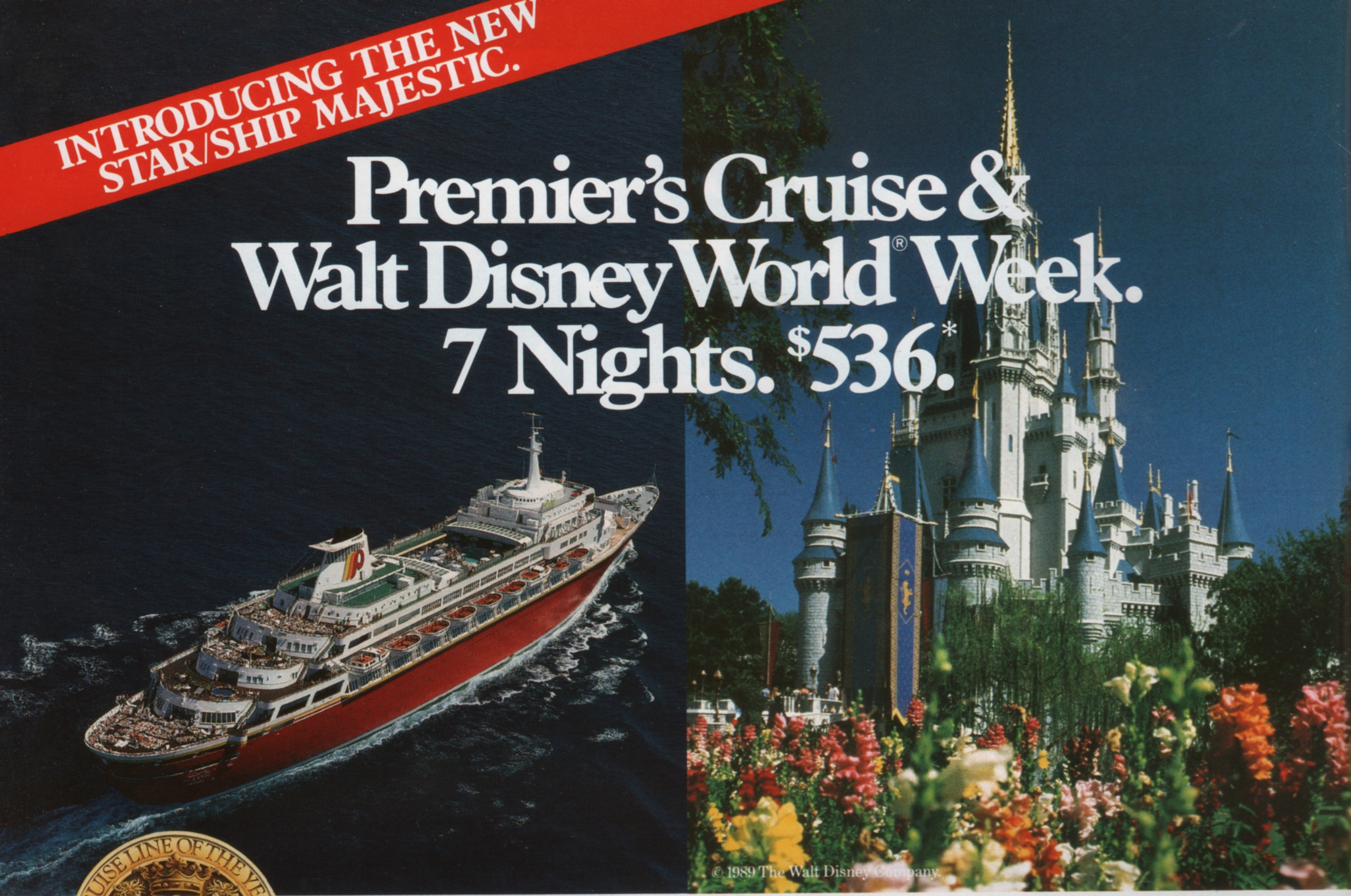
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Vol. 25, No. 1
December, 1989, January, February, 1990
Publisher—*Bob Baldwin*
Editor—*Anne Okey*
Consulting Editor—*Nick Paccione*
Art Direction—*Korobkin & Associates, Inc.*
Designer—*Kimberly Schultz*
Print Production—*Alan Lobel*
Advertising Manager—*Adrian Gallegos*
Business Manager—*Lisa Hiatt*
Circulation Manager—*Kitty Comer*
Editorial Assistant—*Kathy Helgason*
Contributors—*Bobbi Dorsch, Gail Peacock, Cheri Liefeld, Rick Valeriote, Hugh Dunnahoe*

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In the United States: $12.95 for two years (8 Issues). Canada and Mexico add $10.00. Other foreign addresses add $17.00. American Express, VISA, MasterCard accepted. Further subscription/renewal information, please write: DISNEY NEWS Subscriptions, P.O. Box 3310, Anaheim, CA 92803. Your subscription does not include a Magic Kingdom Club membership card. Contact your company's Personnel or Recreation Office to obtain a card.

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FROM THE EDITOR

NOTES

Carol Burnett is undoubtedly one of the most beloved and respected women in entertainment today. Over the past 30 years America has literally watched her grow up—from her first comedy sketches with Garry Moore, through her own successful comedy hour, to dramatic roles. Next year television sets across the nation will once again be tuned in each week to feast on the comedy of Carol Burnett when she debuts "Carol & Company" for Touchstone Television. We are pleased to be able to bring you a very special interview with this very special lady, by *Leonard Shannon,* in **A-Carol-ing We Go.**

As Walt Disney Pictures premieres its 28th animated classic, "The Little Mermaid," writer *Jim Fanning* compares it to two established classics recently released on video in **A Cavalcade of Classics.**

In 1990 Disneyland Park in Anaheim, California, Walt's first "Magic Kingdom," celebrates 35 years of magic. The party kicks off on January 1, with fun for everyone! There's a gift-giving Dream Machine, a new parade and stage shows, a bigger-than-ever State Fair, and much, much more. Mickey will even be touring the country—in a brand new vehicle you'll have to see to believe—to invite one and all to the celebration. So come along—**It's a Party!**

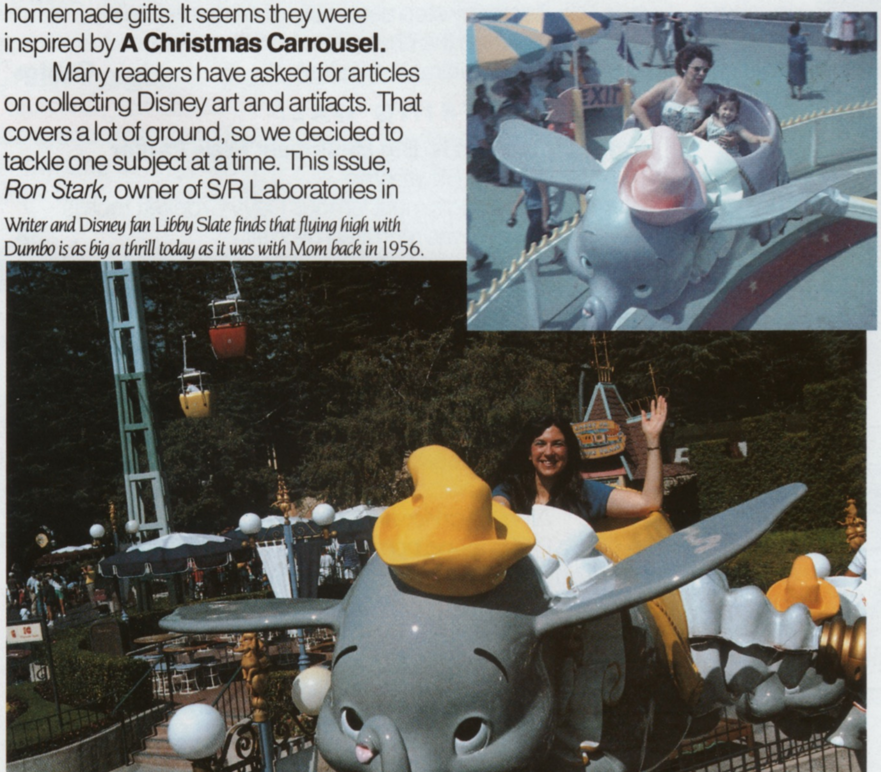
Dawn and Max Navarro, whose fertile imaginations provide us with **Recess** each issue, have come up with a great way to create personal greeting cards for the holidays, not to mention a very beautiful craft to enhance those homemade gifts. It seems they were inspired by **A Christmas Carrousel.**

Many readers have asked for articles on collecting Disney art and artifacts. That covers a lot of ground, so we decided to tackle one subject at a time. This issue, *Ron Stark,* owner of S/R Laboratories in Agoura, California, describes the sleuthing methods involved in tracking down animation art—this is comprised of the actual cels and backgrounds that are created to produce an animated cartoon or feature film. While Stark does not deal specifically in animation art at his studio, he definitely has the inside story on **Where It's At.**

According to her own admission, writer *Libby Slate* is a dyed-in-the-wool, lifelong Disney fan. So she was thrilled to be asked to cover a most unusual ceremony at the Disney Studios last summer. It was the inauguration of ten of the Studio's most prolific animators into the ranks of **Disney Legends.** The relatively new program honors individuals who have contributed significantly to the Disney legacy. Recipients receive a handcrafted award, and leave their handprints in cement in front of the Studio's theatre.

Finally, we have a pictorial update on the most exciting new adventure at Walt Disney World Resort in Florida—Typhoon Lagoon (you might want to start making those vacation plans now), and a report on the plethora of new hotels on the rise at the resort.

That about wraps up this issue. Season's greetings from our house to yours! (P.S. We hope you'll be with us next year as *DISNEY NEWS* heads into its 25th year!)



Writer and Disney fan Libby Slate finds that flying high with Dumbo is as big a thrill today as it was with Mom back in 1956.

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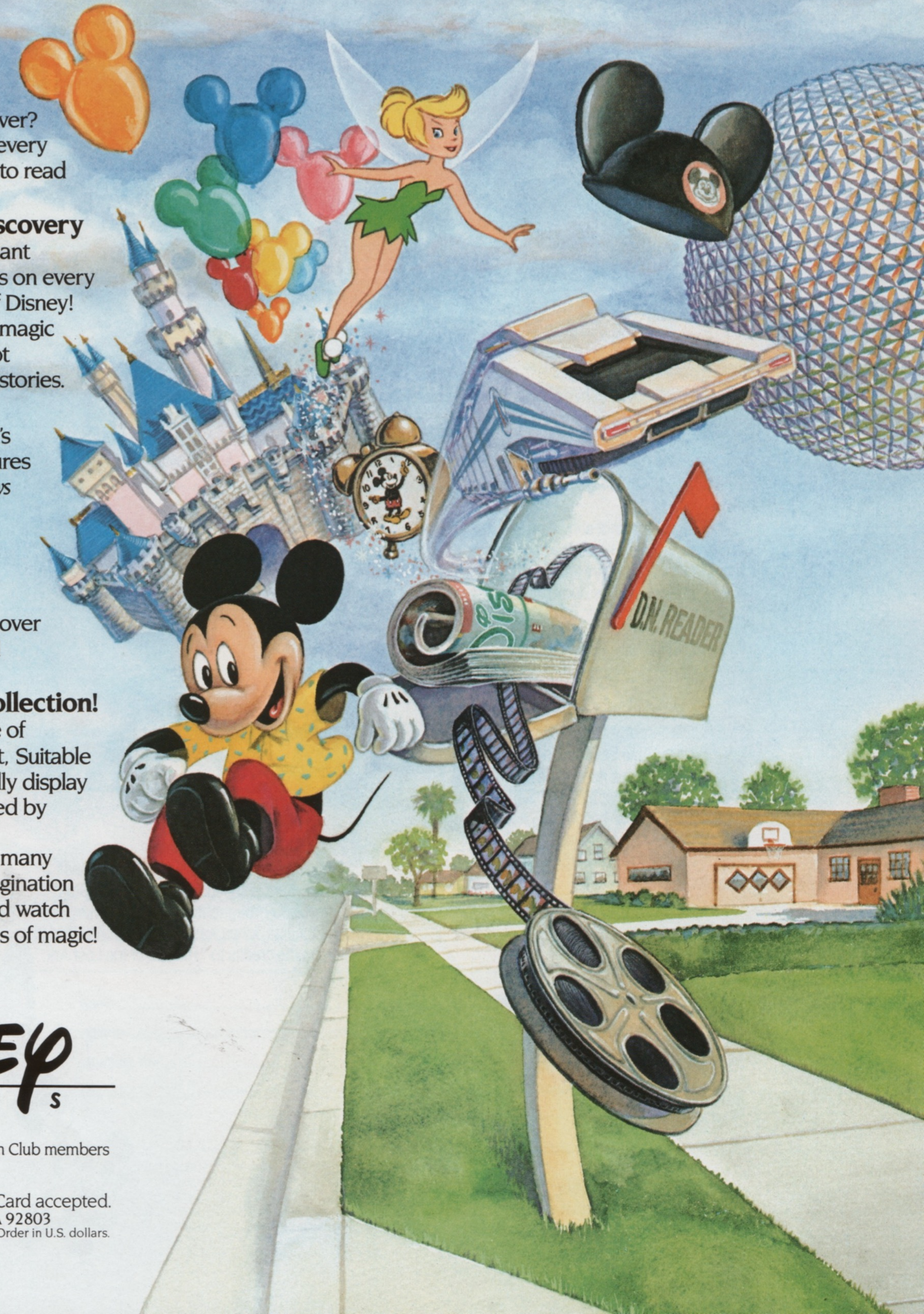

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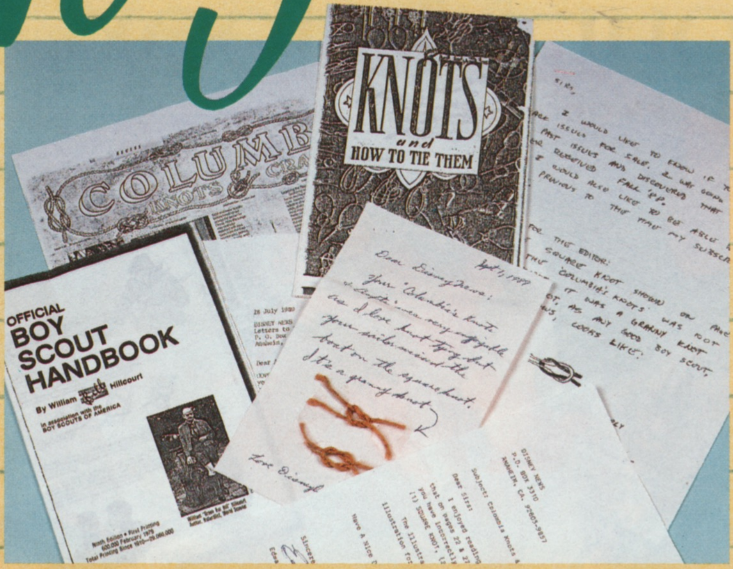
We Get Letters



All Tied-Up Over Knots! *If we ever wondered about the backgrounds of our readers, we now know there's a slew of savvy sailors and scouts among them! In our summer issue, Recess featured the art of knot-tying — with, as it turns out, a mistake in the rendering of the square knot. And, boy did we hear about it! Just a few of the comments . . .*

The square knot shown on page 22 for the "Columbia Knots" was not a square knot. It was a granny knot. A square knot, as any good Boy Scout, or sailor, knows, looks like: (drawing included.)

Mark A. Williams
Pittsburg, CA

OOPS! Knotty, knotty! You're going to lose your rank as "Able Seawoman." Let's hope none of the Disney mates need to be saved by the ropes joined together by your "Square Knot" or it may be sharks' bait for ye!

Best of luck to ye mates, and be sure to look after your "Granny." (Scout handbook included.)

David W. Reese (A Knotty Scouter at Heart)
Elk Grove, CA

Your "Columbia's Knots & Crafts" was very enjoyable as I love knot-tying, but your sailor missed the boat on the square knot. It's a granny knot. (Actual knots included.)

Barbara Costella
Livermore, CA

I enjoyed reading your "Summer of 1989" magazine. Please note that on pages 22 & 27 you have incorrectly illustrated knots you have identified as (1) SQUARE KNOT, (2) CARRICK BEND, (3) PROLONG KNOT.

The illustration for Square Knot is a "GRANNY KNOT." The illustration for the Carrick Bend and Prolong Knot are the same.

Have a Nice Day!

Edward P. Holt
Ajo, AZ

On to other things . . .

During my visit to the Disney-MGM Studios in June, I went to the Indiana Jones Epic Stunt Spectacular. Throughout the show the man who played Indiana Jones was called Jack. As I was watching the credits to "Raiders of the Lost Ark," I noticed that Harrison Ford's stunt double was Jack Dearlove. Are they the same person?

Amy Bevilacqua
Gahanna, Ottowa

Although Jack Dearlove does not perform at the Epic Stunt Spectacular, it is possible that the character in that show is named for him. According to show producer Philip Vaughan, "Glen Randall, who was stunt director for the (Indiana Jones) movie, also helped us on the Epic Stunt Spectacular. He may well be the person who originated the name. That would make sense, actually. Anyway, it's good enough for me!"

I recently saw an episode of "Father Knows Best" in which there was a character called "The Sageman," played by Royal Dano. His voice was an exact duplicate of the voice of Abraham Lincoln in the President's Hall we visited at Walt Disney World eight years ago. Could it possibly be Royal Dano's voice that was used? I'm very curious to know.

Debbie Roegner
West Bend, WI

What a memory, and what an ear for voices! Yes, Royal Dano, who also bears a striking resemblance to our 16th President, is the voice of Lincoln — both at Walt Disney World and at Disneyland. He also recorded the speech for the original figure shown at the New York World's Fair back in the mid 1960s.

Readers,
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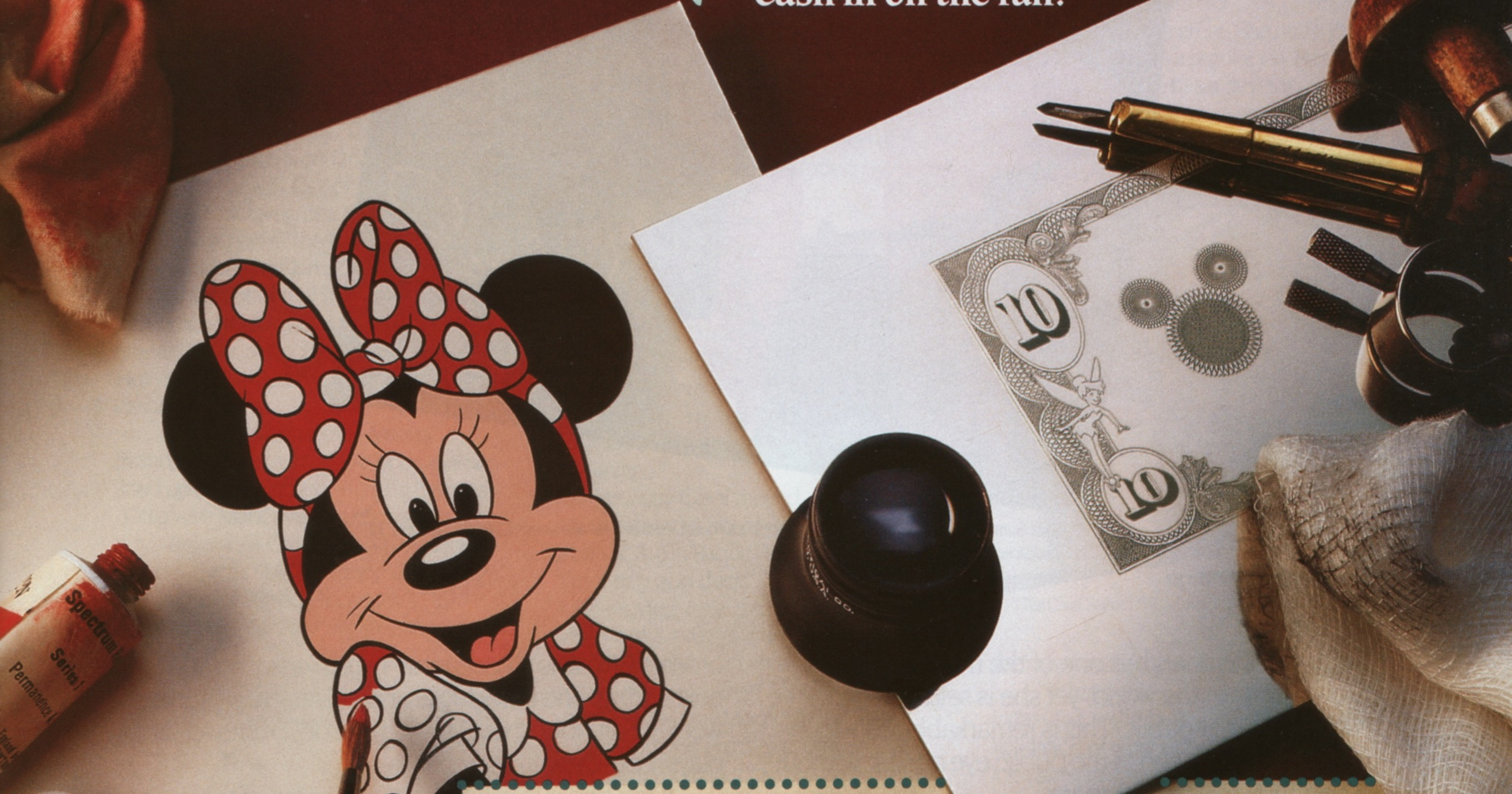

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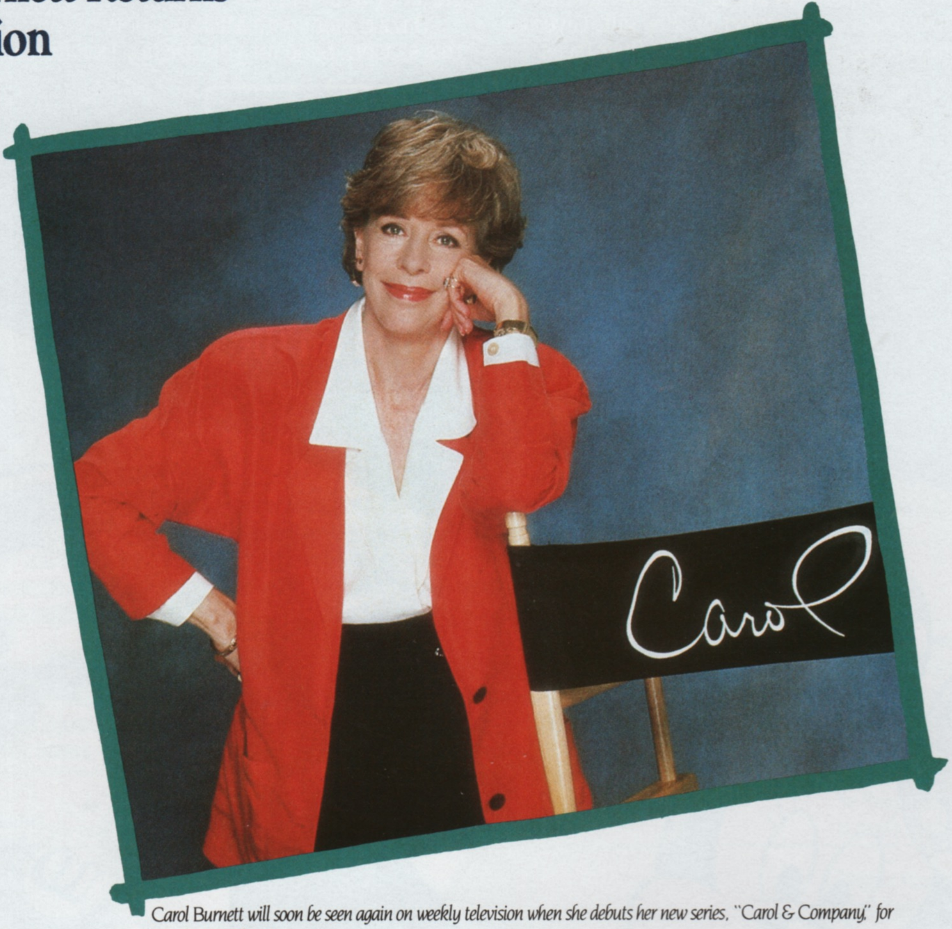
A-Carol-ing We Go

Carol Burnett Returns to Television



Carol Burnett will soon be seen again on weekly television when she debuts her new series, "Carol & Company," for Touchstone Television.

By Leonard Shannon

Carol Burnett has one of the most familiar faces in the world, yet she is seldom recognized in public. This is remarkable, considering that she has been in the public eye almost without interruption for over 30 years.

"I'm a very average looking, *very* average looking woman," she says, attempting to explain the paradox. "When I talk, though, people do recognize my voice. And then it's 'Oh my God, Carol Burnett! I recognized your voice! How are you?' That's fine. I deal with that very happily, because most people are quite nice."

Carol is chatting in her office at the Disney Studios in Burbank and today she is all business, getting ready for "Carol & Company," her new Touchstone Television series under the executive producership of Matt Williams ("Roseanne") premiering on NBC next spring. She introduces and closes each of the weekly half-hour shows, which she describes as "little plays, complete in themselves.

"Don't be surprised if you see some of the regulars from our old comedy show, people like Tim Conway and Harvey Korman, on this one," she says. "We will have a guest star each week and sure, I'll ask some of the old bunch to come on over. This new format is particularly difficult for the writers. They're not writing for the same characters every week. What they are writing, in essence, is a series of TV pilots."

A couple of years ago Carol and her company, Kalola Productions, signed with The Walt Disney Company to develop projects for its various entertainment divisions, including the Theme Parks.

A touch of glamour indicates Carol's versatility in this early publicity shot.

She made one major stipulation: "I've got to have my office on Goofy Street," she said.

"Well, I found out there is no Goofy Street on the Disney lot," Carol now concedes. "My office is on Dopey Drive, and we call the hallway Goofy Hall. There's a really neat mock-up of a theatre box office at the end of the hall. I think one of the executives had it made for us after I told him about one of my first weekend jobs when I was in college. I was an usherette and later, at another theatre on Hollywood Boulevard, a part-time cashier."

Carol and her partner, Marcia Brandywynne, have a string of properties lined up for production. Among them are "Offensive Maneuvers," a teenage comedy; "Rehearsal Club," a 1950s-era Hollywood musical; "Mr. Memory," a comedy adaptation of Alfred Hitchcock's "39 Steps"; and "Star Play," a game show for TV syndication. Also as part of her Disney deal, Carol recently appeared in "A Conversation with Carol Burnett" on The Disney Channel. She has a lighthearted explanation of her working habits. "We just throw everything up in the air and hope one thing fits.

a heartwarming tribute

A magazine article from 1962 celebrates the perfect partnership of Carol Burnett and Harvey Korman.

"I'm really probably the laziest person I know," Carol continues. "I get things done in a hurry so that I can come and sit down. I'm on the phone a lot. I go out to the office where we have meetings about this and that. And then—oh, I'm going to regret saying this —," she laughs, "I'll usually have dinner around six o'clock alone at my home. I've pre-taped my favorite soap opera, 'All My Children,' and I'll watch that. (I've watched it for I don't know how many years, I know the characters, and I know the writing—I could write that soap myself. I even did a guest appearance on it for a few weeks.) Now that's being very lazy and kicked back, and then I will read and I go to bed early.

"Weekends I'll go to a movie by myself, or with friends. I like to go in the daytime because then it's not so crowded. If I'm not working, or I have an afternoon off, I might go to a movie during the week. And as I mentioned, since I don't look like Dolly Parton or Tom Selleck, I'm very seldom recognized."

Recently Carol moved closer to the city from her suburban home in Pacific Palisades. "I'm a very odd duck," she says. "I like moving. It's a great way to clean house. I've got it down to a science. Bill Harp, an art director who worked on Garry Moore's show and my show and 'Moonlighting,' has worked with me on my last three moves. Since we're both in show business, we do it as if we're doing a show.

"When it comes to decorating, I'm not one of those people who have to look at every swatch available. Like carpeting. I just pick something out and say 'Let's go.' If it comes from California, I get it. If it comes from France, I don't. Instant gratification, and consequently Bill and I roll that sucker out like Astro-turf. I'm thinking about building a house again, and I'm going to have him work on it. I enjoy that."

Carol is the mother of three grown daughters: Carrie, Jody and Erin Kate Hamilton. None of them lives with Carol. "Thank God," she laughs. "I'm being very honest, because I would go *crrrrrazy.* And I would drive them crazy because I'm a neatnik and, face it, they're slobs. I love it when they come to visit, but I'm always picking up wet towels. I ask myself, 'Do I pick up this wet towel, or do I nag?' Well, I wind up doing both."

Carol takes it for granted that the girls will follow her into show business. "Carrie and Erin both want to perform, and my middle daughter, Jody, will some day run a studio. She's getting her Masters at the Colorado Institute of Arts. She's studying business and all of that, and she's going into entertainment and music management. She's wanted to do this since she was 11 years old.

"Carrie's doing great. She has a lead in a movie, she was a regular on 'Fame,' she writes, and she has a development deal with MGM. She's just an upper, and she's wonderful to be around.

Tim Conway's antics on "The Carol Burnett Show" were legendary and hilarious.

"What's nice is that they're all interested in the business, which is validation of what their father (producer Joe Hamilton) and I do. It makes me feel like, 'gee, good, they're not angry with me for having been a performer.'"

About six years ago Carol decided to write about her bittersweet girlhood in the form of a letter to her daughters. "I wrote it for them, but it turned out that I wrote it for me, too," Carol adds. She was encouraged by a friend, author Peter Feibleman, who showed a hundred pages of the manuscript to an editor at Random House. He asked Carol if she would be embarrassed to have the finished work published.

"I told him, 'Of course not,'" Carol

Guest star Vincent Price's "Mad Scientist" created a bride (Carol) for his Frankenstein (Harvey Korman).

When Carol "goes into character" it's more than just a costume change.

says, "because my folks were who they were, and they did the best they could with whatever happened. I wasn't abused. I thought of the book as an affirmation, that if one is loved—and I was—a person could come out of painful circumstances and not be angry."

The book was published in 1986 as "One More Time," and a movie version of it is high on Carol's priorities. "the screenplay is being written by Anna Hamilton Phelan, whose credits include 'Gorillas in the Mist' and 'Mask,'" she says. "Anna is writing it from my mother's point of view, and it's really her story. It's not about Carol. I am just one of the characters. When it comes to casting, my fantasy is to play my grandmother. I don't know if I'm right for the part—we'll have to see about that—but what an interesting trip it would be for me to play that crazy, wonderful, always-loving Nanny."

Carol's childhood, which has been described as American Gothic with touches of Charles Dickens and the Brothers Grimm, was spent in a shabby section of Hollywood. Her parents, Jody and Louise Burnett, separated when Carol was five, and she was left in the hands of "Nanny," her eccentric maternal grandmother. Carol and Nanny doted on movies—they'd see as many as eight a week—and Carol grew up with dreams of becoming a star. Her mother, meanwhile, failed as a writer and drifted into alcoholism. "That was our life," Carol says, "and that was Hollywood in those days, the late 1930s and early '40s during the war. And there *we* were, a block away from Hollywood Boulevard and a million miles away from 'Hollywood.'"

Of course, Carol did become a star. She enrolled in UCLA's theatre arts program, won its award for most promising newcomer, and went to New York with the proceeds of a thousand dollar loan from a philanthropic businessman. Television was on the rise, and her star rose with it.

On December 17, 1955, Carol made her first national TV appearance, singing love songs to a puppet on "The Paul Winchell Show." She became a regular performer on "The Garry Moore Show," and in 1967 launched her own "Carol Burnett Show." It stayed on the air for 11 years, the longest-running musical-comedy variety series in television history. During that time Carol and her supporting players performed nearly 1,500 comedy sketches and 500 musical numbers. It is seen today in syndication as "Carol Burnett and Friends."

Many of the characters and situations that were created for the show—although her audiences remained unaware of it—were loosely based on

Having finally learned that she "was a mature woman who could still be funny without crossing my eyes all the time," Carol joined talents Robin Williams, Whoopi Goldberg and Carl Reiner in a tribute to comedy.

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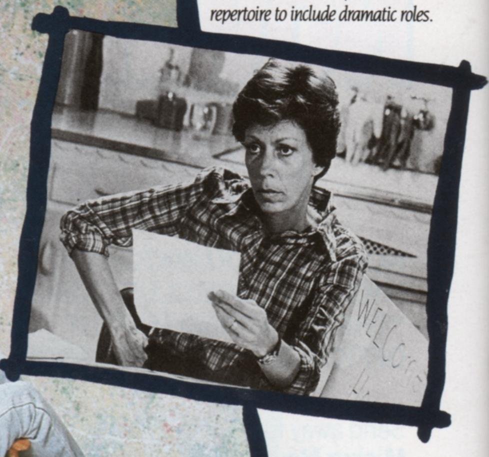
Carol's own young life. A reviewer hit the bull's-eye when he noted that "Burnett escaped her monsters and the specter of failure only to recreate them in a television studio. Her show *is* her autobiography, and her early life a run-through for her skits. The charlady of logo and skits goes back to the time she and Nanny worked nights as cleaning women in the Warner executive offices. 'Sis' was the kid sister Christine who Carol brought to live with her and her husband in New York."

Somewhere around the middle year of her series, Carol decided to make a career change from funny lady to actress. Until then her style of comedy was to poke fun at the world by poking fun at herself. "I think when I went into comedy," she once said, "I decided to hit myself first before anyone else did. I put down my face, I put down my figure. It got a big laugh, so for a long time I would do put-down jokes on myself. It wasn't until the sixth or seventh year of our show that I started to realize I didn't have to do it, that I was a mature woman who could still be funny without crossing my eyes all the time." So in 1972 she took on a dramatic role opposite Walter Matthau in "Pete 'n' Tillie," laying the groundwork for others she would assume in the future. These include her protrayals of a deceased serviceman's bereaved mother in "Friendly Fire," a pathetic, self-sacrificing streetwalker in "The Front Page," and the hard-hearted, hard-drinking orphanage warden in "Annie."

As often as possible, when the urge to get away overwhelms her, Carol heads for Hawaii. She loves the Islands and has lived there off and on for years. (The name of her company, Kalola, means Carol in Hawaiian.) She maintains a condominium on Oahu at the foot of Diamond Head, with a view of Molokai, Lanai and, as a visitor reported, "the sparkling waters where whales put on a show as they make their way south or north, depending on the season." "Last year I was able to be there for a few months," she says. "This year I've probably been there three weeks."

Looking back at past triumphs and contemplating her life at present, Carol pauses a moment for reflection. "I have finally, at last, learned patience," she says. "I used to want everything done yesterday. Not any more. There's time for everything. I'm thankful to have learned that."

A whimsical Carol looks forward to her new show, and all life still has in store for her. "I have finally, at last, learned patience... There's time for everything."



In the '70s, Carol expanded her repertoire to include dramatic roles.

Vicki Lawrence started out as Carol's sister and ended up as "Mama."

Carol is particularly pleased that daughters Carrie, Erin and Jody are seeking careers in the entertainment industry.

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A Cavalcade of Classics

From Disney . . . For the Holidays!

By Jim Fanning

Your Christmas dreams come true this holiday season! The Walt Disney Company has wrapped up a festive package of animated treats guaranteed to give every Disney lover the opportunity to sample the entire gamut of Disney animation achievements—from full-length animated features to state-of-the-art special effects to a brand new tale told in classic Disney style. Ready to come home for the holidays—on video—are an animated masterpiece *and* a modern "Toon" classic, and coming soon to a theatre near you is an all-new animated feature sure to join the ranks of Disney's most memorable fairy tales.

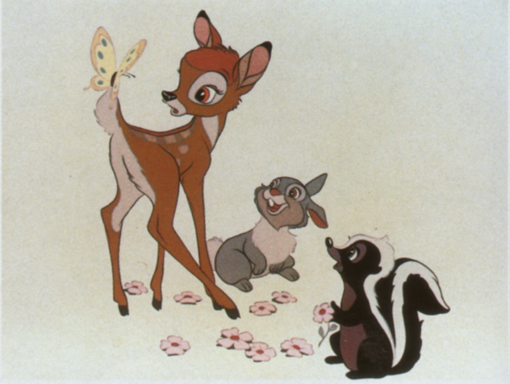
"Bambi"

Now available from Walt Disney Home Video, the classic animated feature "Bambi" (1942) was Walt Disney's personal favorite among all his films. Based on Felix Salten's book of a young deer's coming of age in the wild, "Bambi" is a masterful example of animated art.

This uniquely lyrical and gentle story presented new challenges to the Disney animation staff. Walt realized that in order to tell this wildlife tale—a story with no human characters and a serious tone—his animators would have to draw animals faithfully realistic to their forest counterparts, while at the same time expressing personality and emotion. To this end, Walt turned the Studio into an "art school" where his animators could study animal movement extensively, and refine the skills they would need to bring Bambi and his friends to life. The Maine Development Commission contributed two live fawns to serve as models for Bambi and his doe friend, Faline. Eventually, the Disney Studios began to resemble a zoo as other animals were brought in to be sketched and photographed, including two skunks named Herman and Petunia.

Camerman Maurice Day was dispatched to Maine where he photographed such wonders of nature as storms, spider webs, light and shadow, and the changing seasons. All of this natural inspiration was transformed by stylists including Tyrus Wong, Art Riley and Maurice Noble into the film's lovely, evocative visual style.

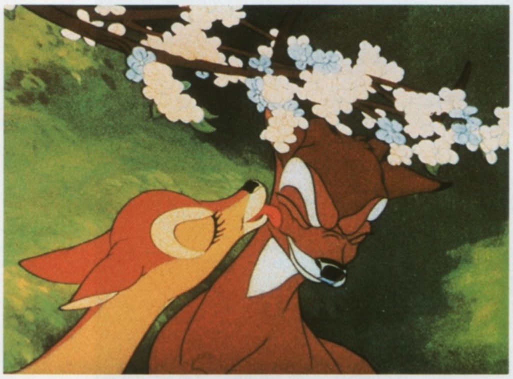
As "Bambi" slowly developed, it became apparent that so special a project would not conform to a traditional production schedule. Walt formed a unit of top animators, headed by Frank Thomas, Milt Kahl, Eric Larson and Ollie Johnston, to take all the time necessary to perfect the naturalistic animation required. "We will always remember," Thomas and Johnston have written, "(Walt's) reactions to our experimental animation of Bambi and Thumper. He had been concerned over our ability to make four-legged creatures have enough personality to sustain a whole feature, but



"Bambi," considered a masterpiece among Disney's classics, was Walt's personal favorite of all his animated films.

(Top and bottom, left): The study of live animals and natural wonders brought life to "Bambi's" forest.

(Upper): Young Peter Behn created an unforgettable voice for Thumper; (lower): animators filled hundreds of sheets with deer sketches.



Experiencing his first "kiss" from Faline, young buck Bambi immediately falls into a state of "twitterpation" (otherwise known as "love").

when he saw our first efforts he turned to us with tears in his eyes. 'Thanks, fellows,' he said, 'that stuff is pure gold!'"

As the story developed and the animation progressed, Disney and his artists created everything from the endearing characters of Thumper the rabbit and Flower the skunk (two characters not even present in Salten's book) to the dramatic, emotionally overwhelming death of Bambi's mother—a cinematic moment most viewers vividly remember all their lives. The lush musical score and the expressive songs (sung off-screen) conveyed the emotions of the film's story. "Bambi" was nominated for two musical Academy Awards—Best Score and Best Song, "Love is a Song"—as well as another nomination for Best Sound.

The addition of Thumper and Flower to the story lightened the serious tone of "Bambi." Thumper in particular provides high comedy as he guides the newborn Bambi through his new environment; the delightful vocal performance of non-professional Peter Behn has helped make Thumper an all-time Disney favorite.

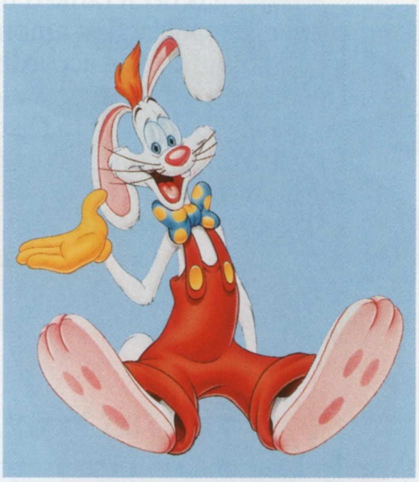
In production for over five years, "Bambi" was released in 1942. World War II made the film a box office disappointment (foreign markets were closed and wartime audiences were seemingly uninterested in the tender story of a baby deer). Reissues finally made the film a financial as well as an artistic success, and Walt commented, "It's pretty gratifying to know that 'Bambi' finally made it."

Walt would be gratified indeed to know that his favorite film has grossed, in current dollars, $490 million, making it the highest grossing Disney animated feature to be released on video.

"Who Framed Roger Rabbit"

"Bambi's" elaborate and painstakingly detailed animation affirmed Disney's reputation as the leader in the cutting edge practice of the art. Over forty years later, "Who Framed Roger Rabbit" (1988) proved that Disney is still the leader in expert and entertaining animation. "Who Framed Roger Rabbit" became an instant classic among critics and audiences alike. The number one box-office hit of 1988, "Roger Rabbit" made cinema history with its phenomenal state-of-the-art combination of live-action and animation. "The most sophisticated interweaving of animation and live-action footage ever attempted," observed David Ansen of *Newsweek*. A Touchstone Pictures/Steven Spielberg collaboration that required seven years to complete, "Who Framed Roger Rabbit" earned more than $100 million in just 45 days and is on the list of the top ten highest grossing films of all time.

Director Robert Zemekis ("Romancing the Stone," "Back to the Future") and animation director Richard Williams (Academy Award winner for "A Christmas Carol" animated short subject) spared no effort to achieve the illusion of cartoon characters freely interacting with humans. Puppeteers, special sets, robotized arms and wires were utilized to move cups, trays, guns and other carefully planned and orchestrated props that would later be held by animated characters. Once the live-action filming was completed, a team of 326 animators used photostats of every



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Loony, lovable Roger Rabbit's first film became an instant classic among critics and audiences alike.

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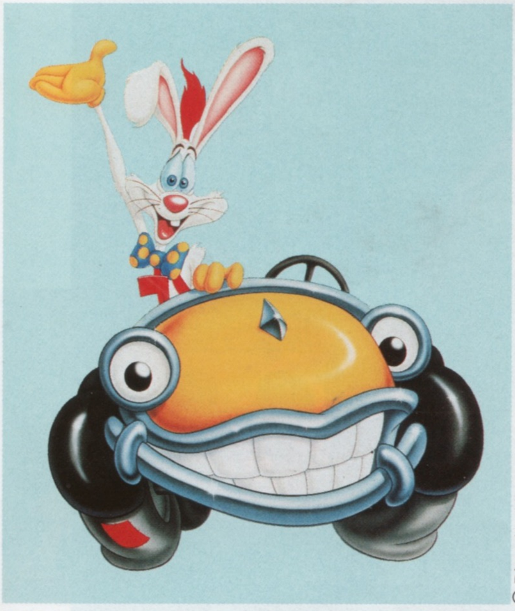
© Disney/Amblin

For "Who Framed Roger Rabbit," no effort was spared to achieve the illusion of cartoon characters freely interacting with humans.

frame of film to painstakingly animate the cartoon characters "into" the live world. George Lucas' Industrial Light and Magic, the special effects studio responsible for the dazzling imagery of the "Star Wars" films, then enhanced the animation, adding shadows, textures, skin tones and other effects.

All of this technical wizardry adds up to a film noir-style detective story set in Los Angeles, 1947, where animated cartoon stars actually co-exist alongside their flesh-and-blood counterparts. Down-and-out gumshoe Eddie Valiant tries to clear the wrongly accused Roger of murder, only to discover the rabbit is a pawn in a deeper, darker plot against Toontown, the home of the animated stars. The film features new, instantly popular stars such as the loony but loyal Roger and his wife, the sultry Jessica; long-time favorites including Mickey Mouse, Dumbo and Goofy; and even some "big names" from other studios.

The live-action actors were, of course, crucial to the film's convincing Toon/human interaction. Highly respected stage and film actor Bob Hoskins is Roger's live-action co-star, the Sam Spade-like Eddie Valiant. Joanna Cassidy plays Eddie's hard-boiled but golden-hearted girlfriend, Dolores; Stubby Kaye is the ill-fated gag mogul, Marvin Acme; and Christopher Lloyd reaches new heights—make that depths—of villainy as the dreaded Judge Doom.


© Disney/Amblin

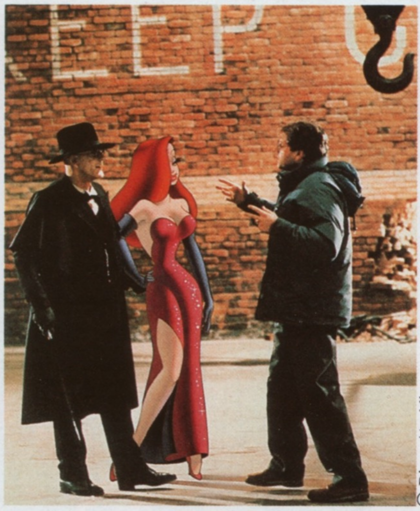
As he zipped about in Benny the Cab, little did happy-go-lucky Roger know that he was a pawn in a deep, dark plot against Toontown, home of the animated stars.

Winner of four Academy Awards, "Who Framed Roger Rabbit" is all wrapped up for holiday giving at your favorite video outlet.

"The Little Mermaid"

Disney's special gift to its family audience this season is the Walt Disney Pictures theatrical release of a brand new animated feature, "The Little Mermaid," an adaptation of Hans Christian Andersen's enchanting fantasy of a beautiful young mermaid who longs to be part of the human world.

Walt Disney had long been fascinated with the fairy tales of Hans Christian Andersen. Disney's 1939 version of Andersen's "The Ugly Duckling" won a Best Cartoon Academy Award, and Walt produced and hosted "From Aesop to Hans Christian Andersen" (1955) for his "Disneyland" TV series. In the early 1940s, the Studio considered a feature based on Andersen's stories, and a feature version of "The Little Mermaid."

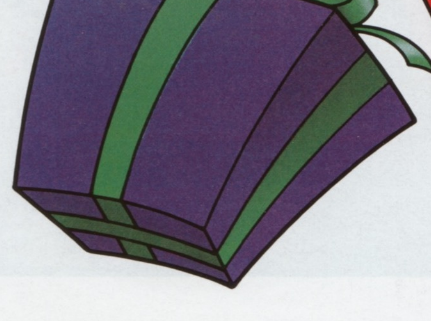

© Disney/Amblin

The evil Dr. Doom, with Roger's sultry wife Jessica in his grasp, confronts a confused Eddie Valiant.

Flash forward to 1985 when animation director Ron Clements read Andersen's tale. "I thought it was a beautiful and poetic story with really exciting visual opportunities. It was so cinematic that the images seemed to leap off the page." After Clements' initial story treatment was approved, animation director John Musker joined in the writing process. As the story developed, characters like Andersen's unnamed sea witch were expanded and other personalities such as the mermaid's fish friend, Flounder, were created to add dimension.

As development continued, lyricist Howard Ashman was approached and, being a lifelong Andersen fan, jumped at the chance to work on "The Little Mermaid." Ashman and his partner, composer Alan Menken, became a vital part of the creative process. In a relationship harkening back to the time when resident staff musicians worked with the animation team during the formative stages of such films as "Snow White and the Seven Dwarfs" (1937), "Pinocchio" (1940), and "Bambi" (1942), Menken and Ashman (who also served as "Mermaid's" co-producer) worked in close collaboration with directors Clements and Musker. "In the old days, the music was written before they began animation," explains Menken. "In many ways we've gone back to that tradition for this film by laying the songs out early in the storyboarding process. There are a lot of places where they've animated to the beat of the music. It's amazing to see the way the animators bring life to the music by causing something inanimate to act. It's like having the greatest voice effects in the world performing your material."

The story of "The Little Mermaid"



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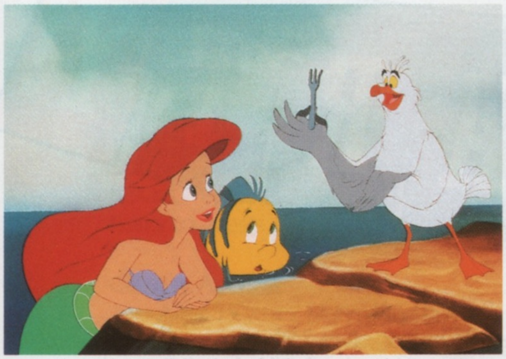


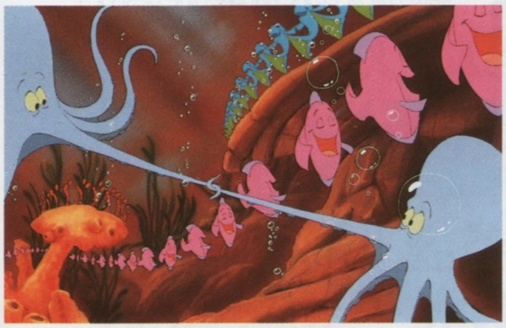
Although Ariel is enthralled with Scuttle's discourse on a "human artifact," Flounder is a bit skeptical of the bird-brained expert.

is simple: A lovely mermaid, Ariel, is fascinated with the human world above the surface of her underwater home—even though her father, the great Sea King, Triton, has forbidden mer-people any contact with humans. Ariel spends most of her days with her companions, Sebastian (a crusty Jamaican crab) and Flounder, collecting artifacts of human life from the sunken ships strewn along the ocean floor. Then comes a raging storm at sea, and Ariel rescues the very human, very charming Prince Eric. She falls in love with him and the tale begins.

The all-new cast of animated characters is brought to vocal life by an impressive array of talent. "Our somewhat conscious and self-ordained mission," explains John Musker, "was to try to get a heroine who wasn't passive, and was more active in motivating the story... We're really happy with Jodi Benson's performance in the role." Adds songwriter ("Little Shop of Horrors") Alan Menken, "Because Jodi is an actress who also sings, she was able to convey a tremendous amount of soul and specificity in her performance."

Comedian Buddy Hackett takes flight as a the birdbrained seagull, Scuttle, a self-proclaimed expert on all things human. Hackett is well-remembered for another Disney role, the endearingly off-beat Tennessee Steinmetz in "The Love Bug."

Veteran Broadway and television actress Pat Carroll supplies the seductive sounds of Ursula, the ultra-evil sea witch who manipulates Ariel in a diabolical plot of revenge. "The witch is played both as a threat and as a comic character," says Musker, "so Pat's experience both in dramatics and in comedic performances enabled her to bring a comic edge to the role."



Two-thirds of "The Little Mermaid" is set underwater, requiring effects work for nearly 80% of the film — more than any film since "Fantasia."

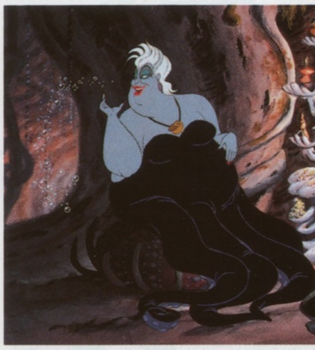
For Prince Eric "we felt right away that we wanted someone who had a youthful quality to his voice, and yet didn't sound like a kid," explains Ron Clements. Christopher Daniel Barnes, the youthful and gifted star of the television series "Starman" and "Day by Day" was cast as Eric.

Stage veteran Sam Wright essays the voice of Sebastian, the unselfish shellfish assigned the thankless task of keeping Ariel out of trouble. The royal musician of the mer-court, Sebastian sings and moves to a reggae/calypso beat.

As with "Bambi," the Disney animators turned to live-action inspiration in creating the undersea home of "The Little Mermaid." A model posing as Ariel was placed in a water tank to help the animators properly draw the fluid space of the ever-moving underwater world. Studies were also made of the underwater animation done for the scenes with Monstro the whale in "Pinocchio."

With two-thirds of the film set underwater, an abundance of effects animation was required to achieve the undersea illusion. According to effects animation supervisor Mark Dindal, "This film has more effects than probably any film since 'Fantasia.' Nearly 80% of the film required some kind of effects work. The fairy tale setting gave us the challenge of coming up with images that were new and fantasy-related. The more successful we are, the more the audience is pulled into the story. We tried to strike the right balance so that the effects add enough without overpowering the characters."

Whatever the technical achievements of a Disney film, old or new, the one Disney trademark that matters most is "heart"—the unidentifiable but instantly recognizable quality that appeals to the emotions, and causes a film to linger in the mind long after "The End" has flashed across the screen. "Bambi," "Roger Rabbit," and "The Little Mermaid" will endure because of that quality—part of the Disney "magic."



(Left): Sea witch Ursula plots a terrifying revenge for the little mermaid. (center): the comedic talent of Buddy Hackett soars as Scuttle.

The Disney tradition of classic animated features continues as "The Little Mermaid" becomes the Studio's 28th animated film.

IT'S A PARTY!

Disneyland: 35 Magical Years

1990 marks another milestone for the first of Walt Disney's magical realms. On July 17, 1990, "The Happiest Place on Earth" turns 35 — but do you think we're waiting until then to throw a party? No way! The celebration begins on New Year's Day and continues for the entire year.

Play the Dream Machine

It's Disneyland's birthday, but our party guests will be receiving the gifts, and this year we'll be awarding more gifts than ever before! Each guest who passes through the Main Entrance will receive a colorful commemorative ticket. Some lucky guests will find the name of a prize printed on their tickets — a Disneyland 35th commemorative poster or embossed coin, or a cloisonne pin. Then there are the "big winner" tickets — randomly dispensed tickets that, instead of naming a prize, direct the holder to proceed to the Dream Machine in the plaza at Sleeping Beauty Castle. Here the gifts include up to $1,000 in U.S. Savings Bonds ($1 million in bonds will be awarded over the course of the year!), Delta Air Lines tickets, oversized Mickey Mouse plush, sets of Disney Classics from Walt Disney Home Video, Mickey Mouse watches, or, for one lucky winner each day, a brand new 1990 GEO automobile.

Let Us Entertain You

Once inside the Park, guests will find the party in full swing. Disneyland Entertainment has concocted the Party Gras parade. A "Disneyized Mardi Gras parade," Party Gras promises to stand head and shoulders above anything you've ever seen — literally! The parade features 45-foot-tall balloon sculptures of your Disney favorites — Mickey and Minnie, Roger Rabbit, Donald Duck, Goofy and Pluto — as well as huge push-around characters. With characters and entertainers dancing to a salsa beat, the parade actually stops twice along its route and becomes a street show complete with some surprise special effects.

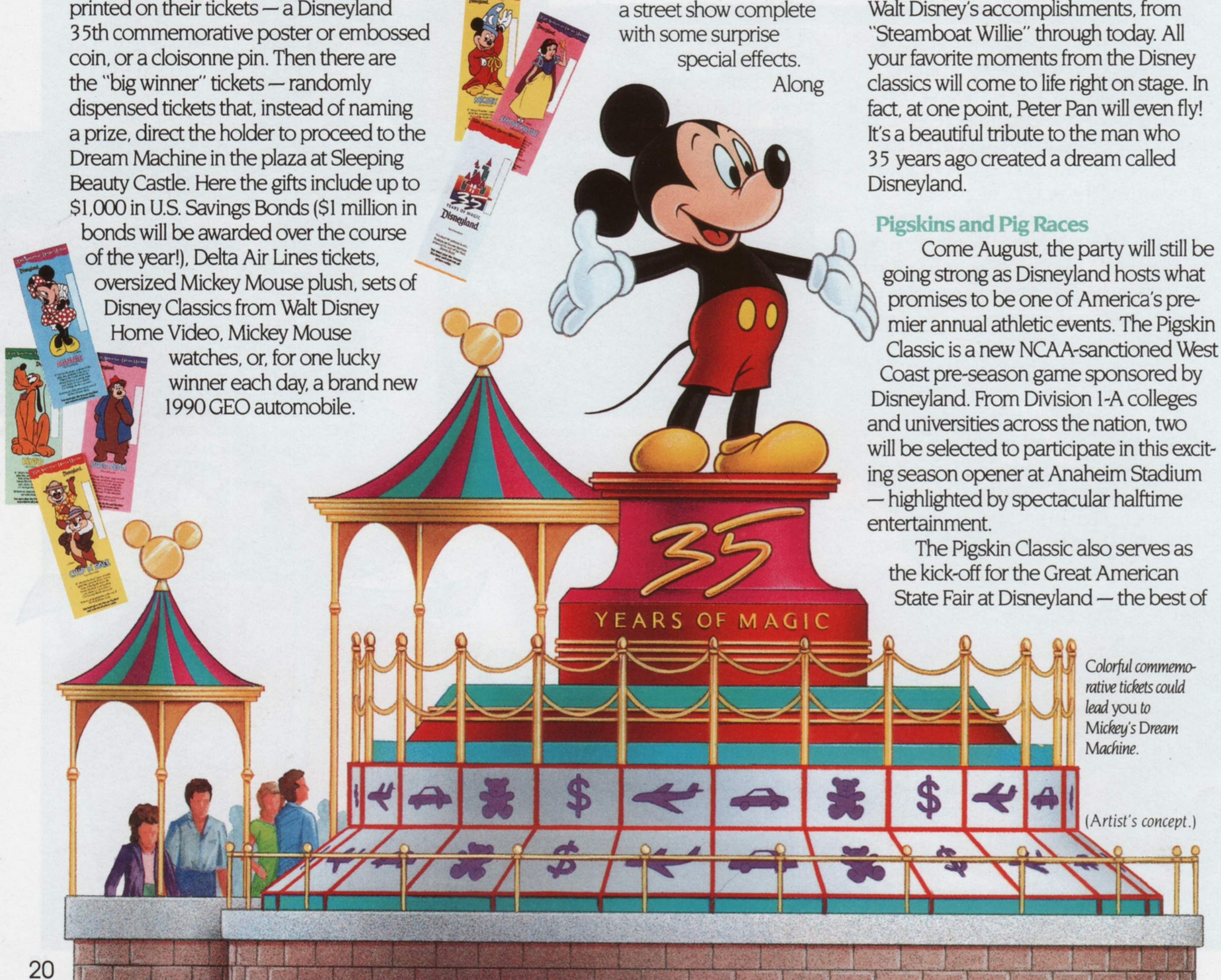
Along with kicking off its 35th anniversary festivities, Disneyland will help celebrate "A World of Harmony" on nationwide television January 1, 1990. Forty-four singers and dancers and 12 Disney characters will warm up the Rose Parade crowd with a seven-minute pre-show, while Mickey's newest touring vehicle — the Mouseorail — makes its first official appearance. Mickey and the gang will all be on board inviting one and all to the year-long party at Disneyland. (Be sure to read "On the Road Again" for more on the Mouseorail.)

A new show has been planned for the Videopolis stage, as well. "One Man's Dream" presents musical vignettes of Walt Disney's accomplishments, from "Steamboat Willie" through today. All your favorite moments from the Disney classics will come to life right on stage. In fact, at one point, Peter Pan will even fly! It's a beautiful tribute to the man who 35 years ago created a dream called Disneyland.

Pigskins and Pig Races

Come August, the party will still be going strong as Disneyland hosts what promises to be one of America's premier annual athletic events. The Pigskin Classic is a new NCAA-sanctioned West Coast pre-season game sponsored by Disneyland. From Division 1-A colleges and universities across the nation, two will be selected to participate in this exciting season opener at Anaheim Stadium — highlighted by spectacular halftime entertainment.

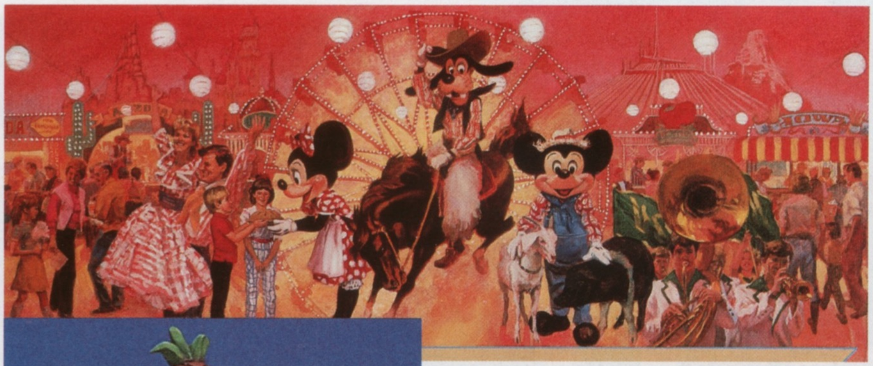
The Pigskin Classic also serves as the kick-off for the Great American State Fair at Disneyland — the best of



Colorful commemorative tickets could lead you to Mickey's Dream Machine.

(Artist's concept.)

every state fair across the nation rolled into one! There will be entertainment, tests of skill, homespun crafts, down-home cooking, and a food festival that will spill into the surrounding streets. State governors and Miss America contestants representing their states will be honored guests, right along with *you*!



Next fall, the best of every state fair in the country will be at the Great American State Fair at Disneyland.

Charity Auction

After 35 years, Disneyland has decided to do some serious spring cleaning. That's why next March you'll see a most unusual "estate sale." Right now, fifty items are being unearthed and set aside for a one-of-a-kind auction with which Disneyland hopes to raise a significant contribution for charity. Sotheby's, Inc., the renowned auction house, is assisting in determining the value of each item, and in the actual execution of the auction. We haven't been told exactly what treasures will be up for bid, but rumor has it they *could* include attraction vehicles (an Autopia car perhaps, or maybe a giant Teacup?), costumes (didn't you always want to be one of the Space people greeting guests in Tomorrowland?), a beautiful Carrousel horse, artifacts from the House of Tomorrow or the old Indian Village, signs, original artwork. Whatever is chosen, you can be sure of one thing — it will be incontestably, irrefutably, undeniably authentic, and available no where on earth but at Disneyland.

In August, Disneyland will host an all-new athletic event — the Pigskin Classic.

Forty-five-foot tall balloon sculptures of Mickey and his friends top Disneyland's 35th anniversary parade.

On the Road Again

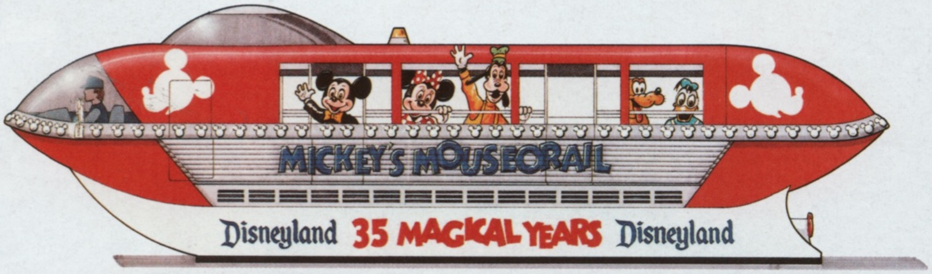
In 1989 Mickey Mouse toured the country in his luxurious LiMOUSEine. In 1990 he hits the road again — but this time he's on a rail, sort of. It seems that Disneyland was searching for an appropriate vehicle to carry its "*emouseary*" of goodwill on a 35th Anniversary Tour during 1990. But what vehicle was available, tourable, and clearly identified with Disneyland? As luck would have it, the search turned up the original "Monorail Red," retired to the Roundhouse with the advent of newer, sleeker models. But Monorail Red was designed to straddle a track, how could it be toured? Enter Ultra-Limousine (Brea, California), the designers of the LiMOUSEine for Walt Disney World. After much research, and combined creative efforts, Monorail Red was refurbished into an entirely new vehicle — one that could safely travel the highways and roads of America.

Dubbed the "Mouseorail," the vehicle consists of Monorail Red mounted on a 40-foot long stretched Chevy truck chassis; automatic transmission; the bubble on top (formerly the driver's seat) converted to a broadcast room where local on-air personalities will be invited to ride along while they do their shows live from the Mouseorail; and the front bubble refitted as the driver's compartment. Mickey-ear chaser lights encircle the vehicle; both head and tail lights are in the shape of Mickey's head; and you can probably guess why they call the side-mounted mirrors "ear-view" mirrors. The interior is being designed to maintain the original look of the Monorail while providing maxium comfort to its long-distance passengers. Since the Mouseorail will be visiting numerous cities for Disneyland, it is possible that the vehicle will also sport some Disneyland memorabilia.

If you think you might miss the Mouseorail when it visits your town, be sure to catch the Rose Parade on January 1, when Mickey and his Mouseorail arrive in style.

Disney News

Disney News plans to get in on the act, too. Throughout 1990 we'll bring you stories from the early days, from the men and women who were there at the beginning, and fond memories of guests who have never forgotten the magic of their first visit. If you have a special memory of Disneyland's first days you'd like to share, 1990 is your year. Please write to us at: *Disney News*, Disneyland Memories, P.O. Box 4489, Anaheim, CA 92803. We'll print as many as possible throughout the year. (And we'd love to see some photos!)



Monorail Red came out of retirement at the Disneyland Roundhouse to help celebrate the 35th anniversary. Refitted and remobilized, it will be touring the country as Mickey's newest vehicle — the Mouseorail.

A Carrousel for Christmas

Here they come. Galloping — Avanti, Centurion and Keiffer. Loping — Valance, Gypsy, Tartan and Unice. Cantering — Doubloon, Patches, Nipper and Duke. All 72 steeds of the King Arthur Carrousel waltz in ageless harmony to the strains of the calliope. Yet many of these classic, carved-wood mounts are more than 100 years old.

Disney artisans — woodworkers, carvers and painters — lovingly maintain each horse. Each is painted a gleaming white. Each is decorated with its own unique pattern, hand-painted in glistening, bright colors and shimmering gold leaf. Each has inset eyes of sparkling glass, and carved reins studded with glittering jewels. And each is supported on a swirled brass pole kept polished to a brilliant shine.

Still spirited after decades of continuous use, the magnificent chargers of the Carrousel exemplify a Disney tradition: a fresh new show each and every day.

The restoration process begins.

Carrousel Christmas Cards

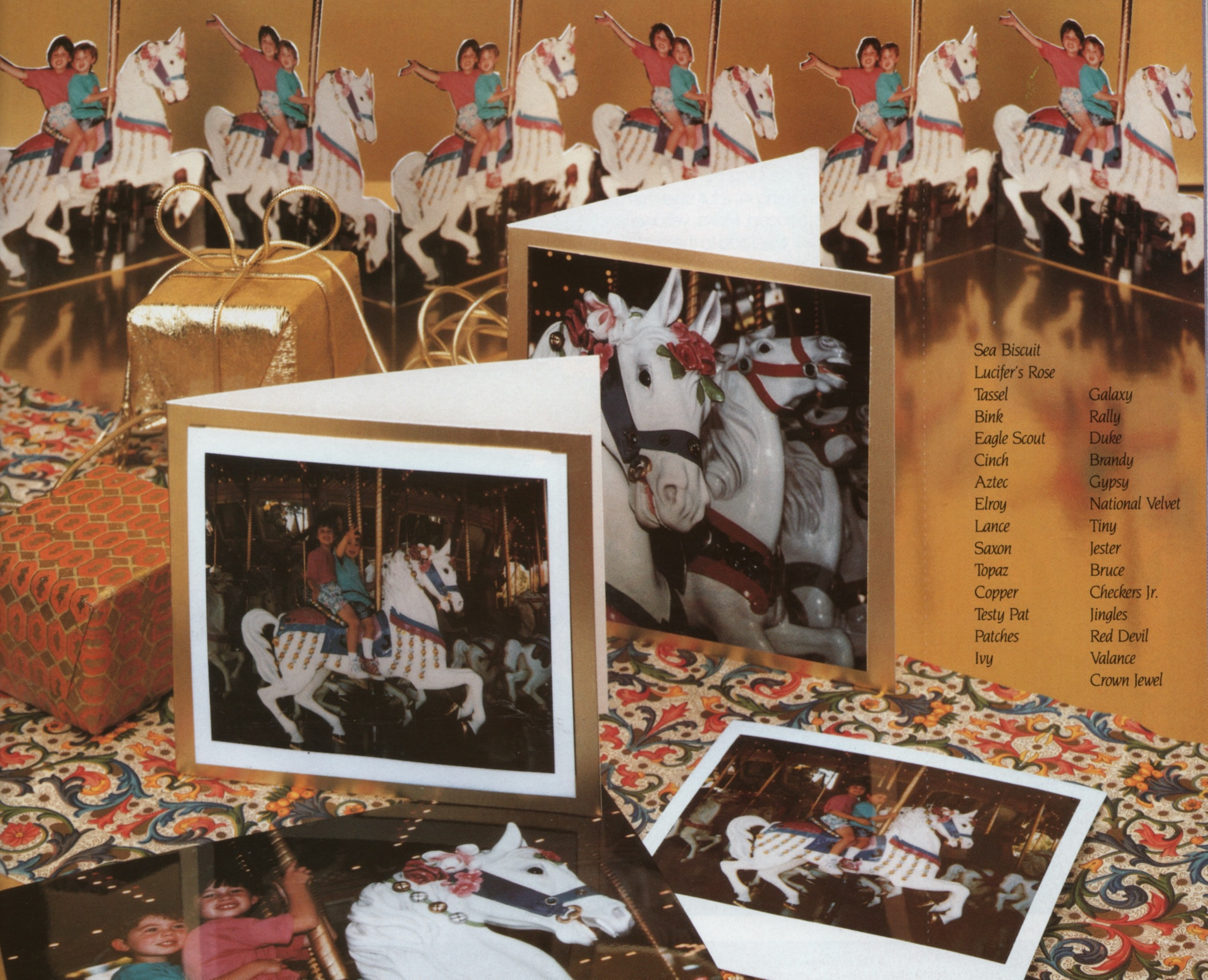
Family portraits taken on King Arthur Carrousel at Disneyland or in the Magic Kingdom at Walt Disney World make spectacular — and personal — photo greeting cards. There are endless opportunities for dramatic pictures, either full-Carrousel shots or close-ups. Night photography is especially effective as the shimmering lights reflect off encircling mirrors to create a golden glow.

King Authur's Round Stable

The next time you mount your steed on the Carrousel at Disneyland, remember – each horse has a name. Who are you riding?

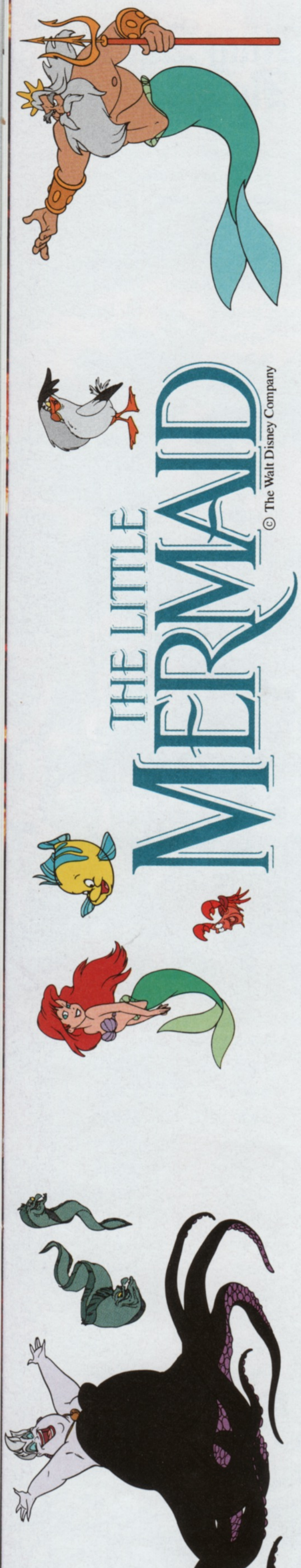
Avanti
Arabian Knight
Crusader
Sapphire
Tulip
Champion
Daisy
Fern
Gigalo
Blue
Doubloon
Marilyn
Dagger
Melissa

Queenie
Unice
St. Patrick
Alma
Streamer
Emerald
Renaissance
Penny
Baby
King Richard
Dante



Sea Biscuit
Lucifer's Rose
Tassel
Bink
Eagle Scout
Cinch
Aztec
Elroy
Lance
Saxon
Topaz
Copper
Testy Pat
Patches
Ivy

Galaxy
Rally
Duke
Brandy
Gypsy
National Velvet
Tiny
Jester
Bruce
Checkers Jr.
Jingles
Red Devil
Valance
Crown Jewel



Creating a Cel Set-up for "The Little Mermaid"

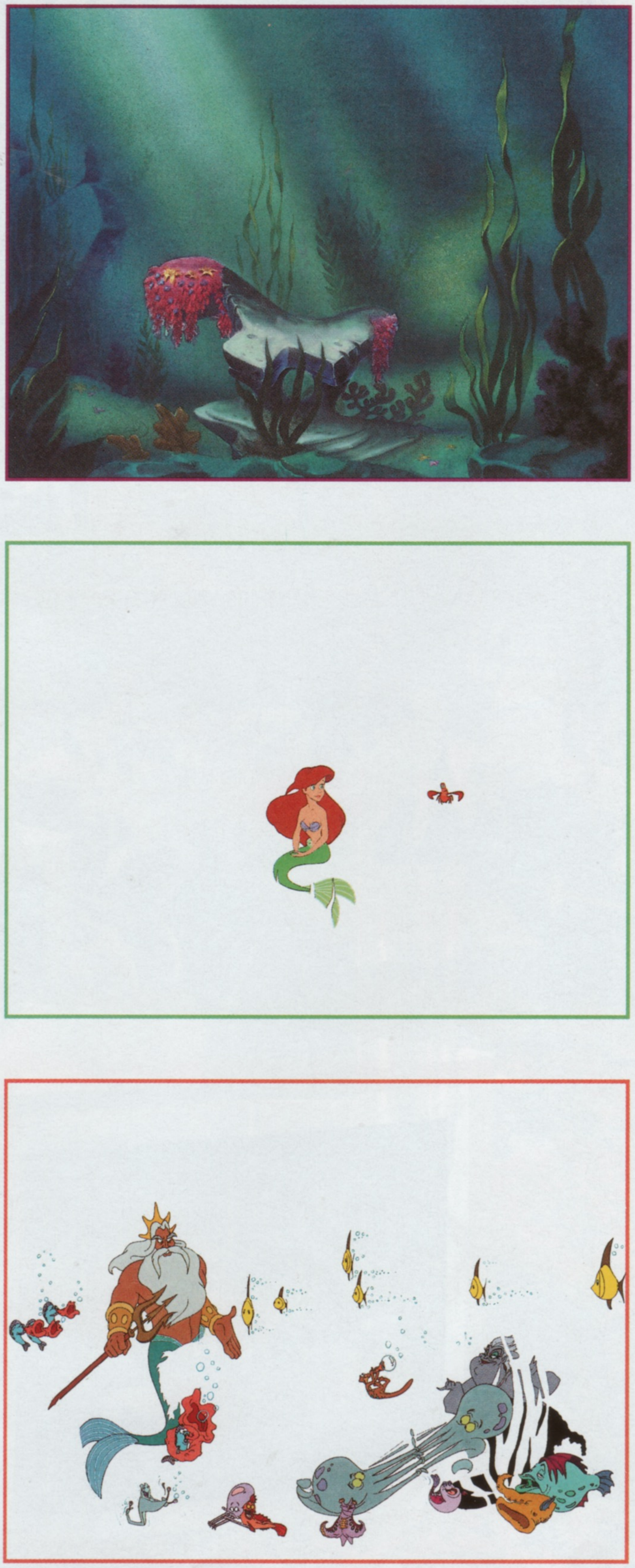
In honor of the premiere of Disney's 28th animated film, we have "created" a cel set-up incorporating as many of "The Little Mermaid's" main characters as we could. You will *not* see this exact scene in the film.

The sequence from which we adapted our scene is called "Under The Sea," and is an excellent example of the liberties that can be taken in animation that are not possible in a live-action film.

The scene begins in a monochromatic blue to suggest its setting on the ocean floor. As Sebastian sings about life being greener, the background shifts to that color. When he mentions the unhappy fate of fish in captivity, the background becomes purple. As the musical number builds to its full intensity with hundreds of dancing fish and marine musicians joining in, a full spectrum of color is introduced. Pinks, yellows, and even a brilliant red add to the overall effect. At the song's conclusion, when Ariel wanders off, the environment returns to a calm shade of underwater blue, suggesting that "reality" has returned, and helping to set up what is to follow.

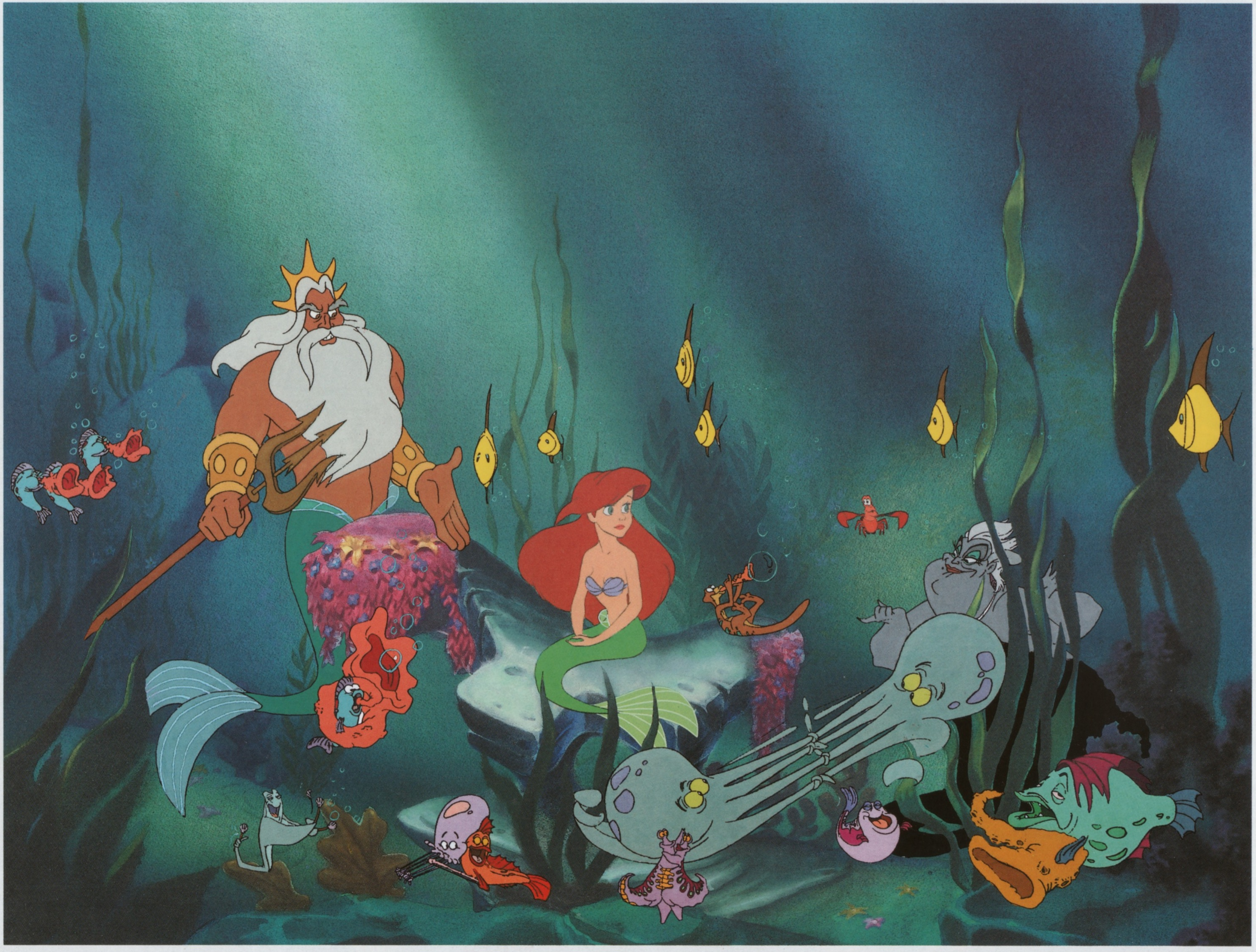
It took a team of more than 400 artists and technicians over three years to produce "The Little Mermaid," including six directing animators, 30 character animators, 25 character keys (artists who make sure the characters are "on model" throughout the film), and 25 special effects animators. In all, nearly 150,000 painted cels and 1,100 backgrounds using more than 1,000 different colors went into making the 7,000 feet of hand-drawn film. Also, more than a million drawings (story sketches, pencil animation, layouts, etc.) were created during the production process.

For our cel set-up, we started with the undersea background, then added one cel with Ariel posed to sit on the rock. Another cel with the additional characters positioned appropriately was then created to fill out the scene. Both Ursula and Triton were painted with portions of their bodies blank so they will appear to be behind sections of the background in the completed scene.



In the midst of her underwater friends' energetic jam session, a subdued Ariel contemplates her choices: to remain in the undersea realm of Triton, or to trust that Ursula's magic will make it possible for her to live i the human world.

© The Walt Disney Company



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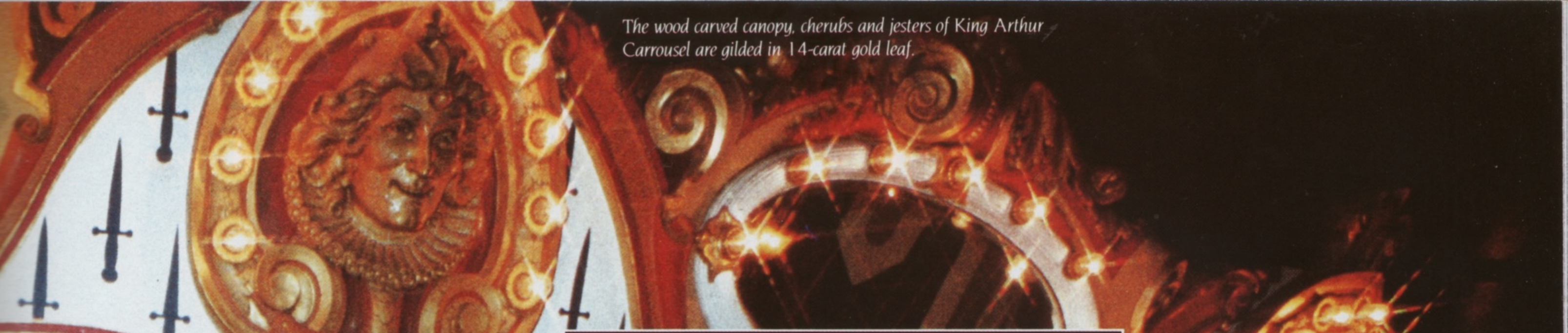
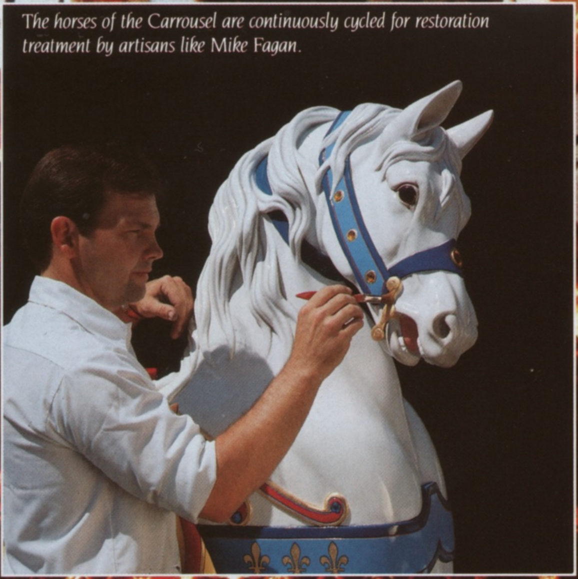


The wood carved canopy, cherubs and jesters of King Arthur Carrousel are gilded in 14-carat gold leaf.



The horses of the Carrousel are continuously cycled for restoration treatment by artisans like Mike Fagan.

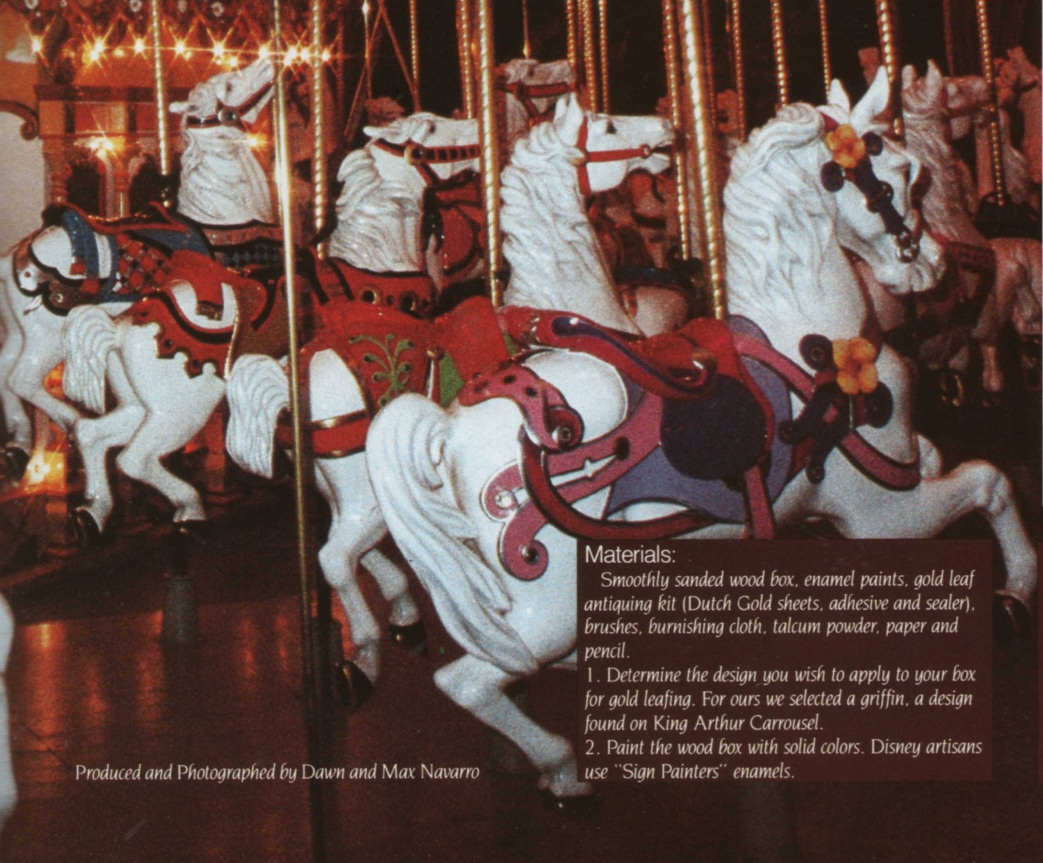
Gold Leafing

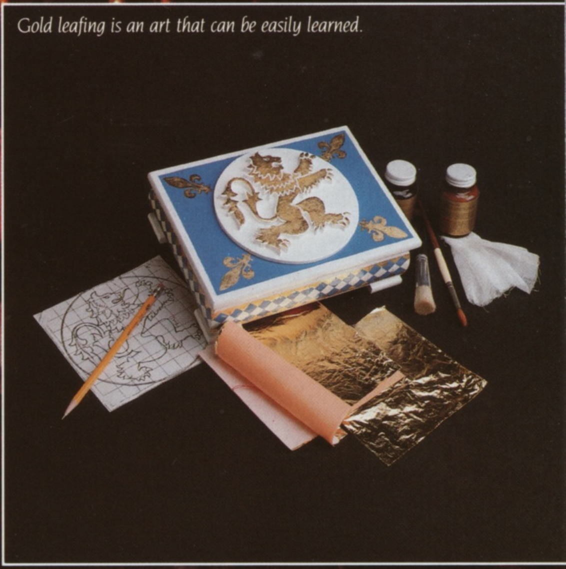
The Carrousel's prancing steeds, representing the mounts of King Arthur's Knights of the Round Table, flash with the fire of gold leaf. During medieval times, gold leafing was used to add splendor to magnificent statues, plaques, artwork, craft pieces, candelabras, carved wood panels, and furniture.

Gold leaf can be applied to almost all surfaces, including wood, metal, plaster and paper. Fourteen-carat gold leaf is quite expensive, but the availability of contemporary synthetic materials makes this craft affordable.

The updated craft material, Dutch Gold, is a composition gold leaf. It is applied in the same manner as "the real thing."

Disneyland Carrousel Horse Artisan Mike Fagan showed us how he used Dutch Gold on his charges. For our project, we used Mike's technique to gild a plain wood jewelry box.





Gold leafing is an art that can be easily learned.

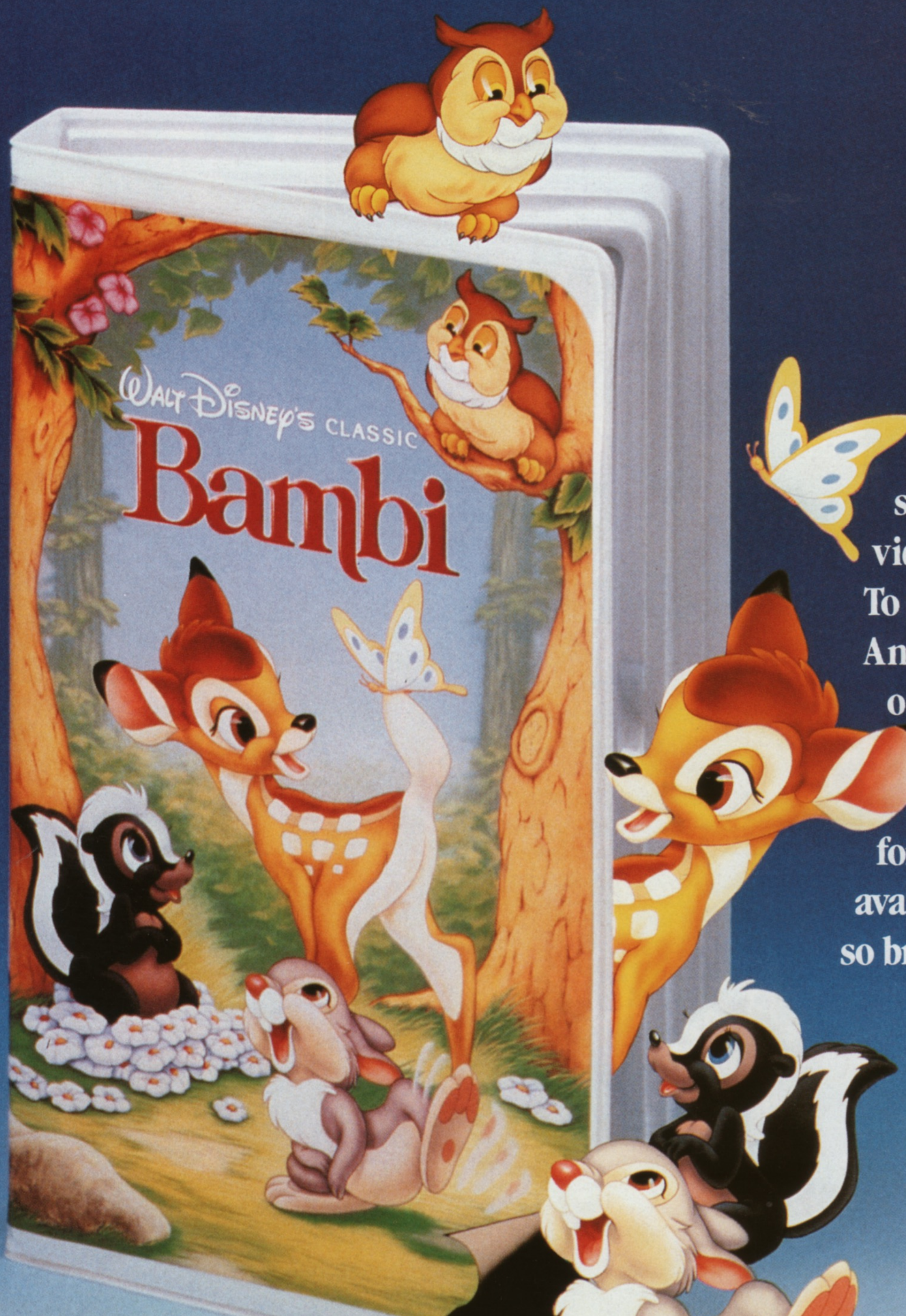
Materials:

Smoothly sanded wood box, enamel paints, gold leaf antiquing kit (Dutch Gold sheets, adhesive and sealer), brushes, burnishing cloth, talcum powder, paper and pencil.

1. Determine the design you wish to apply to your box for gold leafing. For ours we selected a griffin, a design found on King Arthur Carrousel.
2. Paint the wood box with solid colors. Disney artisans use "Sign Painters" enamels.
3. Transfer the design to be gold leafed onto the painted box surface.
4. Redraw the design with a brush saturated with gold leaf adhesive. Let dry.
5. Dust talcum around areas to be gilded (outside edges of adhesive).
6. Gently apply gold leaf sheets to sticky adhesive surface. With soft cloth, gently smooth out the leaf.
7. Remove excess leaf with a brush.
8. Apply a coat of sealer to the gold leaf areas.

Produced and Photographed by Dawn and Max Navarro

The Perfect Holiday Gift!



Bambi. The single most asked for gift this season is also the perfect video gift for the holidays. To give, to own, to cherish. And no matter how young or old they may be, they will treasure this Timeless Masterpiece forever. But Bambi is only available for a limited time, so bring Bambi home today!

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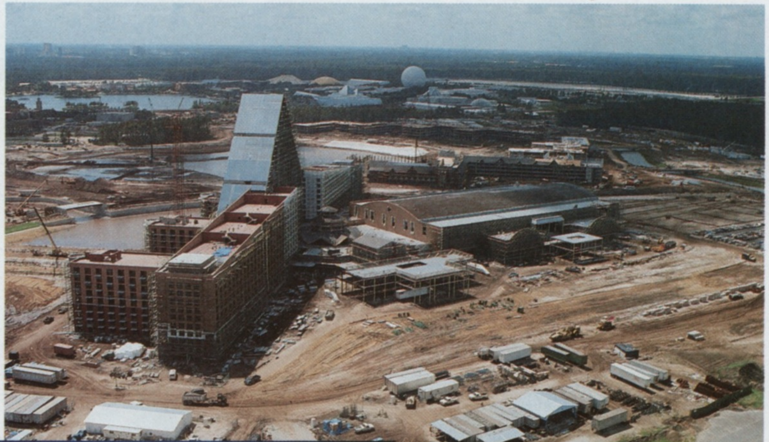
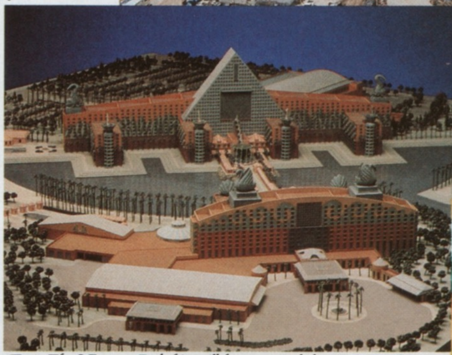
Dolphins and Swans and More, Oh My!

New Hotels Rise at Walt Disney World

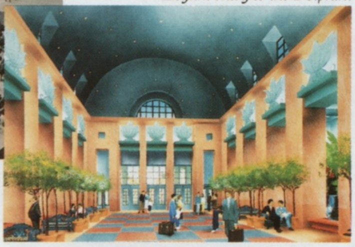
There's a whole lot of building going on at Walt Disney World Resort. Before 1990 is out, four new hotels will open on the property, two of which will comprise the Southeast's largest convention/resort complex.

Together, the Walt Disney World Dolphin, operated by the Sheraton Corporation, and the Walt Disney World Swan, operated by Westin Hotels & Resorts, will offer 2,267 guest rooms and over 250,000 square feet of public space. Facing each other across Crescent Lake, the two hotels also feature a special 50-acre waterway system, and provide enhanced guest access to EPCOT Center or to the Disney-MGM Studios Theme Park — by tram, water taxi or a short stroll.





(Top): The 27-story Dolphin will form part of the EPCOT Center skyline; (lower): The Dolphin and Swan surround Crescent Lake.



Elegant entry to the Dolphin.

Both the Dolphin and the Swan were designed by award-winning architect Michael Graves, who infused the complex with designs that are functional and fun.

Creating the Walt Disney World Dolphin

Scheduled to open in July, 1990, the Dolphin is the tallest structure in the Walt Disney World Resort — a 27-story triangular tower rising from a 14-story rectangular-shaped main structure. Monkey chandeliers, giant palm trees with built-in benches, and hanging mobiles of catfish, dogfish, and even a mousefish decorate the hotel.

Determined that the project appeal to all ages, Graves conceived his theme for the Dolphin after visiting the Walt Disney World Theme Parks. There he watched Mickey Mouse and the Disney characters with families. "I concluded that, while we couldn't use the characters themselves, we could capture the warmth they give the whole Disney experience," he says.

Graves selected the dolphin motif because it has been a classic symbol of water since the Renaissance. Rather than make the form serious, however, he lightened it — "not to the point of a cartoon, but certainly where they (the dolphins) are a lot of fun," he explains. "Classic, but fun."

Graves found it challenging to design the hotel to fit a tropical setting and to achieve the effect through architectural whimsy. For instance, the exterior is painted with a giant mural of banana leaves and has its own "waterfall," a cascading fountain on the building's surface — as if it were a tropical mountain. Clustered around the fountain, which drops nine stories, from seashell to seashell into a 56-foot clamshell supported by large dolphin statues, are the hotel's seven restaurants.

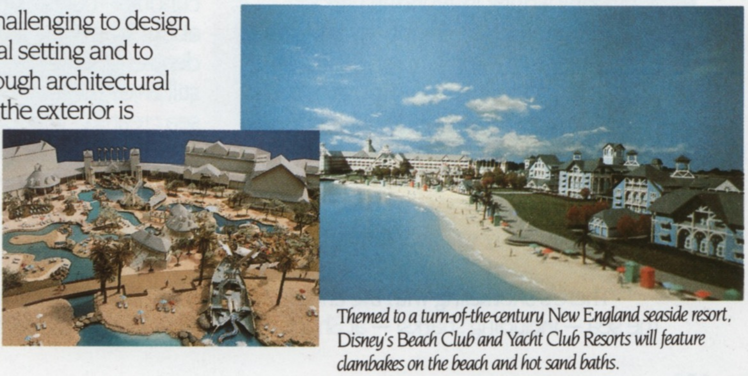
Disney's Beach and Yacht Club Resorts

Also slated to open before 1991 are Disney's Beach Club Resort and Disney's Yacht Club Resort. Like the Dolphin and Swan, these sister resorts are located across from one another on a new recreational lake, Fantasy Lagoon.

Disney's Beach Club and Yacht Club Resorts, designed by noted architect Robert A. M. Stern, will debut in the summer and fall of 1990. The two vacation hotels re-create the atmosphere of relaxed summer days at the turn of the century *a la* Disney's Grand Floridian; however, their settings will reflect the vacation spots of New England rather than Victorian Florida.

The Yacht Club Resort will harken back to the clapboard charm of New England summer cottages, while the Beach Club will be more of a hotel-by-the-sea.

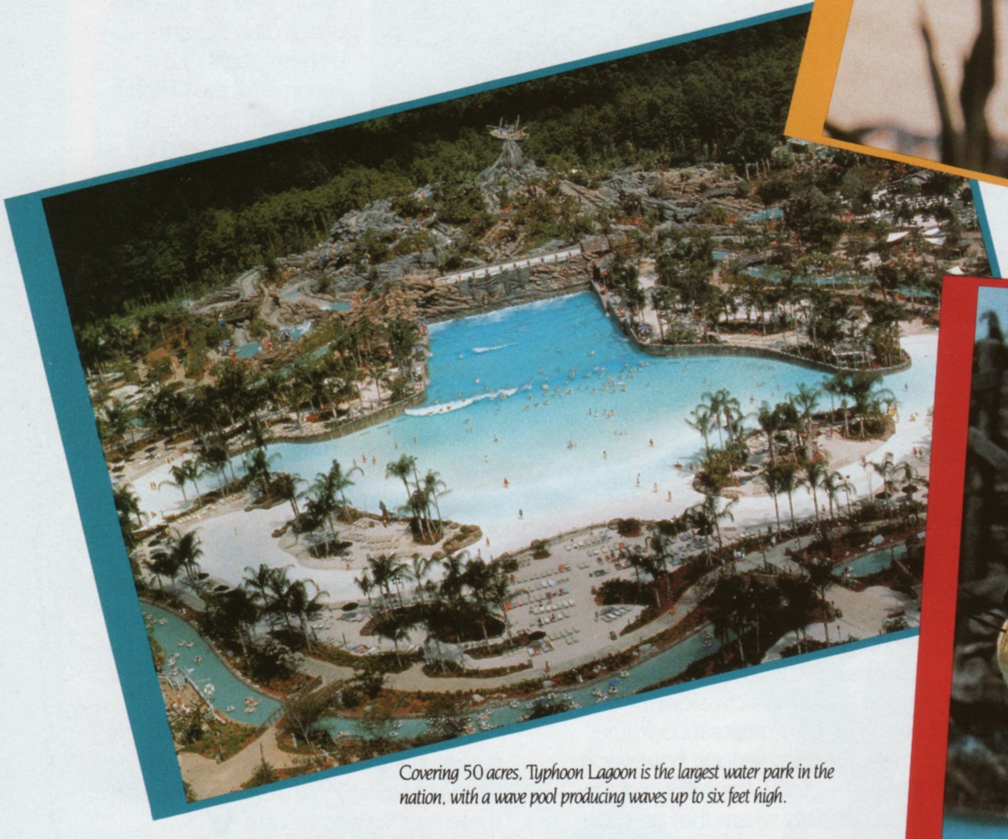
With all this activity going on, be sure to watch the spring and summer issues of *DISNEY NEWS* for updates on these exciting new resorts.



Themed to a turn-of-the-century New England seaside resort, Disney's Beach Club and Yacht Club Resorts will feature clambakes on the beach and hot sand baths.

Honey, Let's Dunk the Kids!

Exotic birds brighten up the scenery around the Lagoon.



Covering 50 acres, Typhoon Lagoon is the largest water park in the nation, with a wave pool producing waves up to six feet high.

You never know who you're going to run into soaking up the sun and fun!

Dunk the kids? Absolutely! They'll love it — if it means a dunk in Typhoon Lagoon, the outrageous, new, themed water park at Walt Disney World Resort. The last time *Disney News* took its readers to Typhoon Lagoon, the park was still in the process of coming to life. It opened last summer, and we decided the time had come to take another look.

What exactly will your family find here?

There's snorkeling with the critters of the sea — including sharks! — at Shark Reef. For those who may be curious — but not quite certain about swimming among the denizens of the deep, you can still enjoy these colorful undersea creatures. Simply use the observation window in the Reef's sunken ship — easily accessible without so much as getting damp.

Then there are those who may be ready for a *real* thrill. How about plummeting down

Bring your own lunch, or sample the fare at one of Typhoon Lagoon's restaurants.

A misty rain forest is just one of the wonders encountered on Castaway Creek.

Perched high atop Mt. Mayday, "Miss Tilly" beckons all to Typhoon Lagoon.

Humunga Kowabunga sends those-who-dare plunging down Mt. Mayday at speeds up to 30 m.p.h.

the sides of towering Mt. Mayday? You can take the straight plunge down Humunga Kowabunga, or a twisting, turning cascade down one of the stormslides like "Rudder Buster." Or perhaps you'd prefer "Stern Burner?"

For the surfers in the crowd, the Typhoon Lagoon wave pool — with waves cresting at four to six feet — sends raft riders and bodysurfers careening into shore.

After these breathtaking adventures, you may be ready for a break. It's time to kick back and head up a lazy river. As you bob gently in your oversized inner tubes (the whole family can ride together!), Castaway Creek carries you around the Lagoon, through a misty rain forest and among lush vegetation teeming with exotic birds.

For the small-fry, all the delights of the Lagoon are reproduced in miniature at Ketchakiddee Creek.

If you're not riding the waves, conquering the mountain, or swimming with the fish, you can shop for take-home memories at Singapore Sal's Souvenirs and Salable Salvage Shop, then stop for a bite at the Leaning Palms or Typhoon Tillie's.

All in all, Typhoon Lagoon is a good time for all — whether you dunk or don't.

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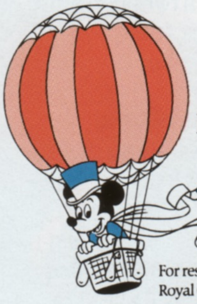

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ANIMATION ART: WHERE IT'S AT

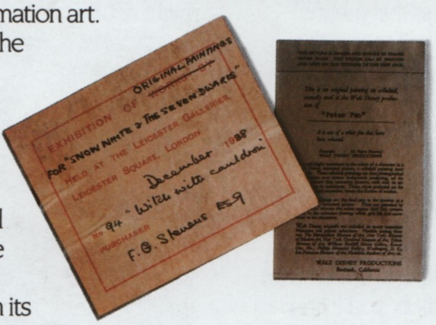
By Ron Stark

Collecting animation art, particularly Disney animation art, is a passion for thousands of animation enthusiasts. But the key to collecting success depends not so much on how much money you have to spend on your acquisitions as on how savvy you are in knowing where to look for them. (Editor's Note.)

"I'm always asked by collectors where to find vintage animation art," says Tom Tumbusch, author of Tomart's *Illustrated Disneyana Catalog and Price Guide*. "While many articles, books and dealers can tell you how to collect animation art, it can be tough to find."

Is it really difficult to locate? Maybe not. But, before we look at where the art is today and how to find it, let's take a look at where it used to be.

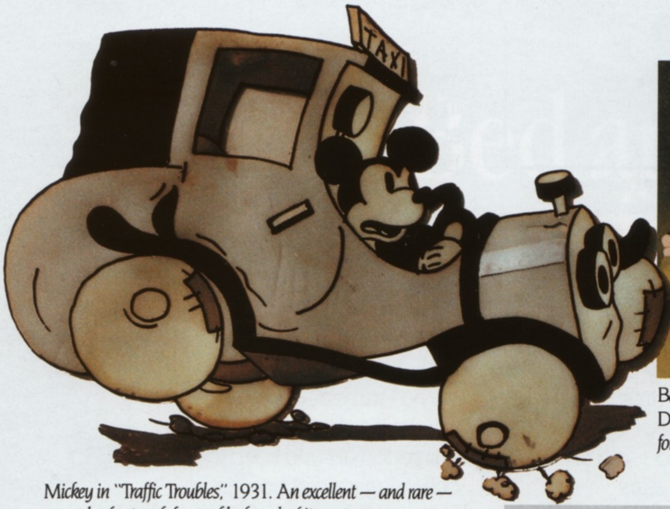
In 1905, Ephraim Courvoisier had established his respected fine art gallery in San Francisco. In the mid 1930s, his son Guthrie was looking for something new and innovative to offer when "Snow White and the Seven Dwarfs" was released and caught his attention. Courvoisier became Disney's first licensee authorized to sell animation art. On October 4, 1938, the *Philadelphia Record* reported: "They took down the immortal picture of Whistler's 'Mother' from its time-honored spot on the wall of the Charles Sessler Galleries...yesterday, and in its place they hung a portrait of DOPEY!" Animation art collecting was born. From this beginning the Courvoisier Gallery sold art from five features and 13 shorts. In the eight years that Courvoisier offered Disney art, an estimated 15 to 20 thousand pieces of art were sold direct to clients as well as to other galleries in the United States and abroad. The war brought the program to an end in 1942, though Courvoisier continued to sell Disney art independently until 1946 when the gallery closed.



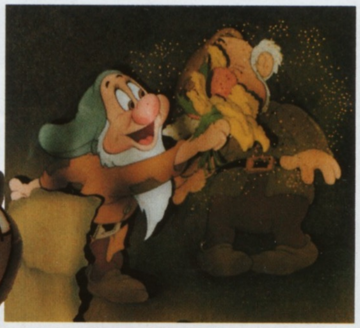
EXHIBITION OF ~~WORKS BY~~ ORIGINAL PAINTINGS
FOR "SNOW WHITE & THE SEVEN DWARFS"
HELD AT THE LEICESTER GALLERIES,
LEICESTER SQUARE, LONDON
December 1938
No. 94 "Witch with cauldron
PURCHASER F.G. Stevens £5.9

"Peter Pan"

WALT DISNEY PRODUCTIONS
Burbank, California



Mickey in "Traffic Troubles," 1931. *An excellent — and rare — example of artwork from a black and white cartoon.*

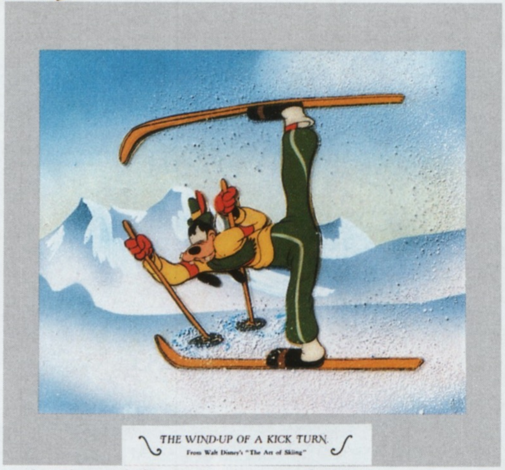


Bashful and Sneezy, "Snow White and the Seven Dwarfs," 1937, *as prepared by the Disney Studios for the Courvoisier Galleries.*

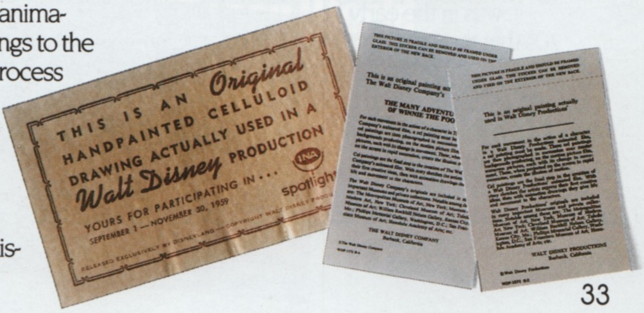
It wasn't until 1955 that Disney animation art was marketed again. Through the early 1960s, the Art Corner at Disneyland offered specially matted cels to Park guests as souvenirs priced from $1.25, including the envelope. A specially printed gold label accompanied each piece, and many were sold with lithographed backgrounds reproduced from the films.

Though it looms large in collector's memories, the Art Corner actually occupied only a small counter in one of the merchandise shops in Tomorrowland. Four years later, The *Art of Animation* (a major attraction in those days) was opened adjacent to it. Keyed to the Studio's feature-length animated film "Sleeping Beauty," released in 1959, the *Art of Animation* told the story of animation from prehistoric cave drawings to the newly developed xerographic process being used in the 1961 Disney feature "One Hundred and One Dalmatians."

The exhibit featured an extensive display of cels, backgrounds, pencil drawings, film displays and other materials to give Park guests a better understanding of the intricacies involved in creating an animated film. Guests could then go directly next door to the Art Corner and purchase actual production cels. From time to time, there was even a background for sale. One long-time collector remembers


THE WIND-UP OF A KICK TURN.
From Walt Disney's "The Art of Skiing"

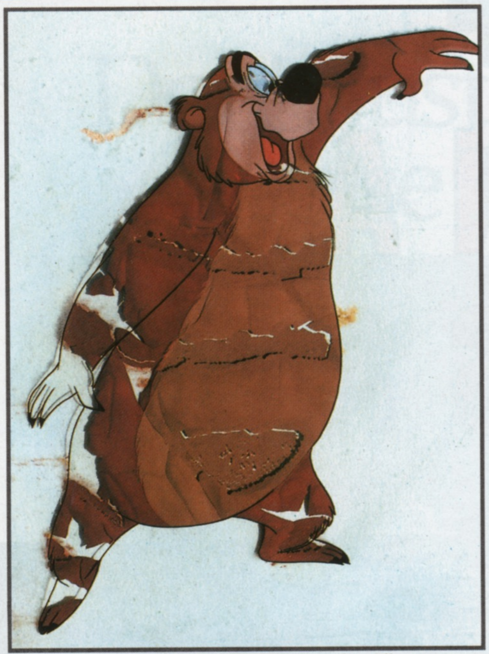
Goofy, "The Art of Skiing," 1941, *is an example of the Courvoisier style of art presentation.*



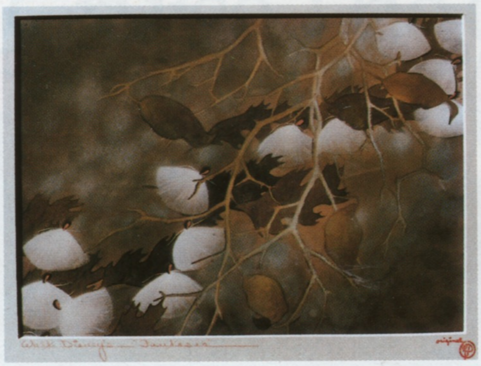
THIS IS AN Original
HANDPAINTED CELLULOID
DRAWING ACTUALLY USED IN A
Walt Disney PRODUCTION
YOURS FOR PARTICIPATING IN . . .
SEPTEMBER 1 — NOVEMBER 30, 1959
spotlight

THE WALT DISNEY COMPANY
Burbank, California

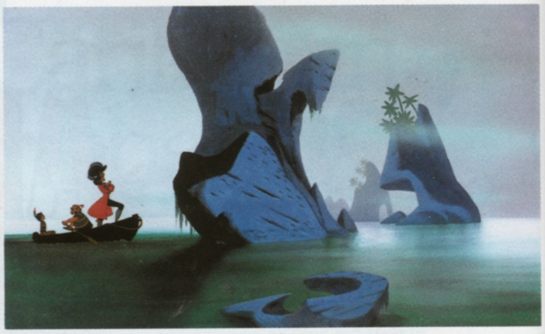
WALT DISNEY PRODUCTIONS
Burbank, California



In cases of damaged art like this, restoration can make a difference in appearance, future value, and the longevity of the art as well.



This set-up of the Milkweed Ballerinas, "Fantasia," 1940, was prepared for publicity use by the Studio.



This set-up of Captain Hook, Smee, and Tiger Lily, "Peter Pan," 1953, is comprised of a pre-production background and a production cel. It was used for display.

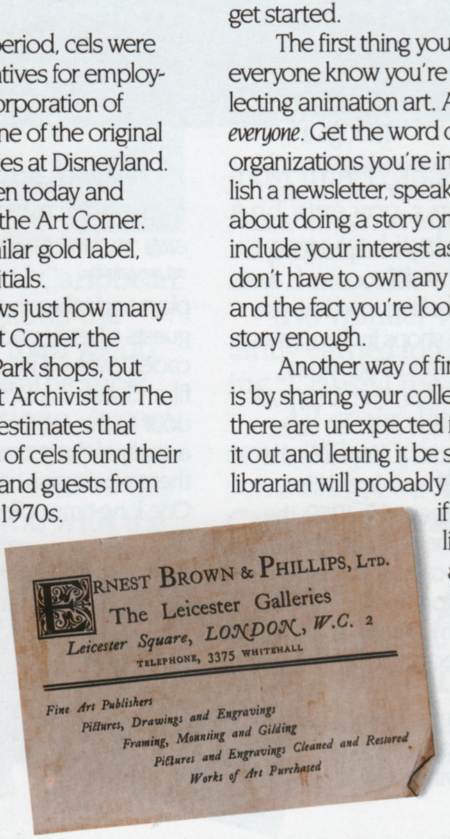
wishing she could have afforded one of the forest backgrounds from "Sleeping Beauty" priced at just $100—a considerable sum then, when the cels were selling for only a few dollars. Today, the same piece of art can bring upwards of $10,000 at auction sale. When the Art Corner closed, cels continued to be sold at the Emporium for four more years.

"Walt thought that selling some of our cels at Disneyland was a great idea," recalls veteran Disney art director Ken Anderson. "In fact, Walt and Roy would present cel set-ups—that's the cel and matching background—to special visitors to the Studio. I just know that people who still have them today wish they'd visited more often!"

During this same period, cels were also used as sales incentives for employees by the Insurance Corporation of North America (INA), one of the original 33 participant companies at Disneyland. These cels are often seen today and resemble those sold at the Art Corner. They even feature a similar gold label, identified by the INA initials.

No one really knows just how many cels were sold at the Art Corner, the Emporium, and other Park shops, but Paula Sigman, Assistant Archivist for The Walt Disney Company, estimates that hundreds of thousands of cels found their way home with Disneyland guests from 1955 through the early 1970s.

It was in the early '70s that the Studio created the highly successful Disney Original Art Program which makes current releases and special Limited Edition cels available through the Disneyana Shops in both Disneyland and Walt Disney World, the Animation Gallery in the Disney-MGM Studios Theme Park at Walt Disney World Resort, The Disney Stores, and to selected dealers throughout the country.



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Thus, for 51 years The Walt Disney Company has been making the finest animation art available to collectors worldwide. Highly successful events like the recent Sotheby's auction of art from "Who Framed Roger Rabbit" continue to focus attention on animation art and keep the collecting market hopping.

Cinderella

"Collectors can find art two ways," instructs Mike Hanna of the Animation Art Gallery in Avon Lake, Ohio. "They can pay in dollars or in time: dollars for someone else to find it, or time to find the art themselves."

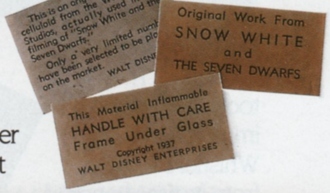
The trick is to make the best use of the time you spend locating it. So, let's get started.

The first thing you have to do is let everyone know you're interested in collecting animation art. And this means *everyone*. Get the word out. If any of the organizations you're involved with publish a newsletter, speak with the editor about doing a story on animation art and include your interest as a collector. You don't have to own any art. Your curiosity and the fact you're looking for the art is story enough.

Another way of finding animation art is by sharing your collection; you'll find there are unexpected rewards by lending it out and letting it be seen. Your local librarian will probably be very responsive if you suggest a library exhibit of animation books and art together. Naturally, the exhibit will include a little card telling patrons who owns the art and of your collecting interest. There are lots of people who have cels stored away somewhere in their homes—perhaps purchased years ago at the Art Corner—and seeing yours will remind them of their own. Frequently you'll find that they are willing to sell their art—or even give it away—to an enthusiast.

One policeman found himself assigned as a junior high school public relations duty officer. "I didn't know what to do to get through to those kids," he recalls. "My wife suggested I take my cel collection along and make it part of the safety presentation. Not only were the young people turned on by my talk, but they helped me find 12 more pieces for my collection!"

Sometimes you might consider purchasing what you *don't* want. "I talk with many collectors who can find everything except what they want," said Elvena Green of One-Of-A-Kind Cartoon Art in Decatur, Georgia. "Art that might not be exactly what you're looking for can still be useful. You can always use it later to help get what



This is an original painting on celluloid from the Walt Disney Studios, actually used in the filming of "Snow White and the Seven Dwarfs."
Only a very limited numb
have been selected to be pl
on the market. WALT DISN

Original Work From
SNOW WHITE
and
THE SEVEN DWARFS

This Material Inflammable
HANDLE WITH CARE
Frame Under Glass
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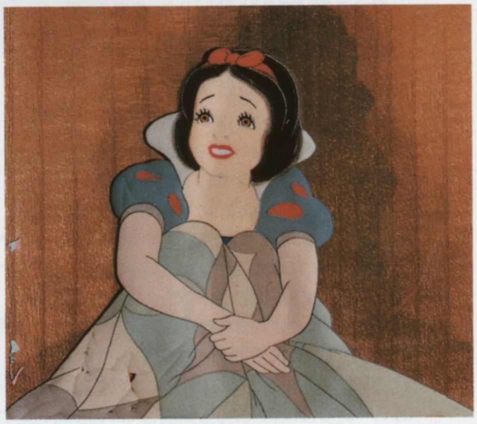

Snow White, 1937, is seen here against a real wood veneer background, a set-up style created by Disney artists preparing art for Courvoisier.

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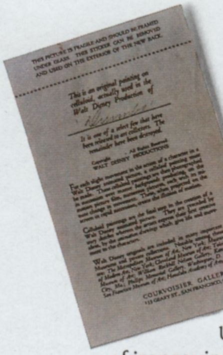

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This is an original painting on celluloid, actually used in the Walt Disney Production of

It is one of a select few that have been released to art collectors. The remainder have been destroyed.

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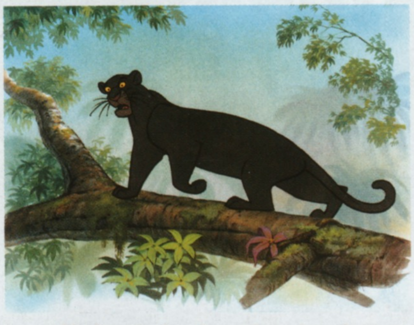
you really want when it comes along. Collectors frequently trade, and sometimes a piece of art will go through several hands before it finds its permanent home. 'Trading up' is a time-honored way of improving a collection."

Another way to expand your collection is to get other people involved in collecting. If you bring others into the circle you'll expand your outreach, and the new collector may even want that cel you've been saving for a good trade.

Estate sales are a fine source of animation art. Good art will often turn up in antique stores at a reasonable price because the proprietor has purchased an entire estate as a lot and the cels have come along as part of the deal. Garage sales are promising too, and enterprising collectors never pass one by. One lucky collector found three complete cel set-ups from Disney's Academy Award-winning Silly Symphony "The Ugly Duckling" at a garage sale. "I was looking around and saw three picture frames turned to the wall," he recalls, "so I asked the homeowner what the pictures were. He told me the pictures were free if I bought the frames at $10 each. When I turned them around and saw the cels I couldn't pay him fast enough!" He did well. His three cel set-ups are worth about $3,500 each.



A set-up like this — Bagheera from "The Jungle Book," 1967 *— with both cel and matching background, is rare.*

One more area gaining interest is distressed art. Once thought to be unrestorable, animation art in need of repair can often be had for a fraction of the price of similar art in studio condition. You'll be interested to know that conservation often helps your art last longer because it's been properly cleaned and preserved.

Everyone likes to be an authority. As you gain more exposure as a collector, people will share their experiences with you. But be careful. Misinformation abounds in animation art collecting circles. Double check whenever possible. Learn to write things down. Keep track of your questions. Make note of what you hear, and from whom. Soon you'll be able to recognize areas you need clarified. S/R Laboratories* provides—free of charge—Lab Notes©, on topics relating to animation art care, framing, storage and so forth.

Following these tips, and paying attention to other collectors should help any collector make the most of the available animation art. 🐭

*(S/R *Laboratories*, 401 *Falconrock Lane, Agoura*, CA 91301)

For those who have just discovered animation art collecting, these recommendations may prove useful:

1 **Take your time.** There's plenty of art for everyone and it's all too easy to make mistakes. Some of the biggest problems collectors have are caused when they've been too hasty, afraid a piece of art will slip through their fingers. If someone is in that much of a hurry to sell to you, slow down. Most dealers are willing to work with you to make the right decisions.

2 **Ask lots of questions.** Not all animation art is the same, and getting the correct answers isn't a simple yes or no affair. It can't be said too often: Seek out the most expert opinions you can find. Try keeping a collecting notebook, or a database if you have a computer. Track prices, who's selling what, and so on. In no time you'll start to recognize trends, be able to tell facts from fancy and know what's hot and what's not.

3 **Read about animation.** The suggested reading at the end of this article offers a substantial starting place for a comprehensive understanding of animation and animation art.

4 **Get to know everyone.** Animation art collectors come in all shapes and sizes. Some specialize in art from only one film or in particular kinds of characters, such as heroes or cats. Join collectors' organizations and subscribe to magazines — like *Disney News*. Ask around.

5 **Have fun!** Some people become so serious and intense about their collecting they forget why they got into it in the first place. Animation art is one of the most delightful and satisfying things you can own, and collecting it can be endlessly rewarding. So, relax and enjoy!

Suggested Reading:

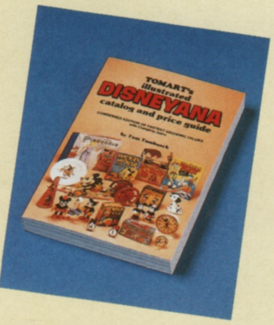
Thomas, Bob, *Walt Disney: The Art of Animation*, Golden Press, New York, 1958.

Now out of print but worth finding, this book is keyed to the *Art of Animation* exhibit and features much of the art that was displayed there, as well as a colorful and entertaining overview of Disney art and production methods.

Tumbusch, Tom, *Tomart's Illustrated Disneyana Catalog and Price Guide*, Tomart Publications, Dayton, Ohio, 1989.

While it covers all of Disneyana, the new condensed guide includes an excellent and authoritative section on animation art.

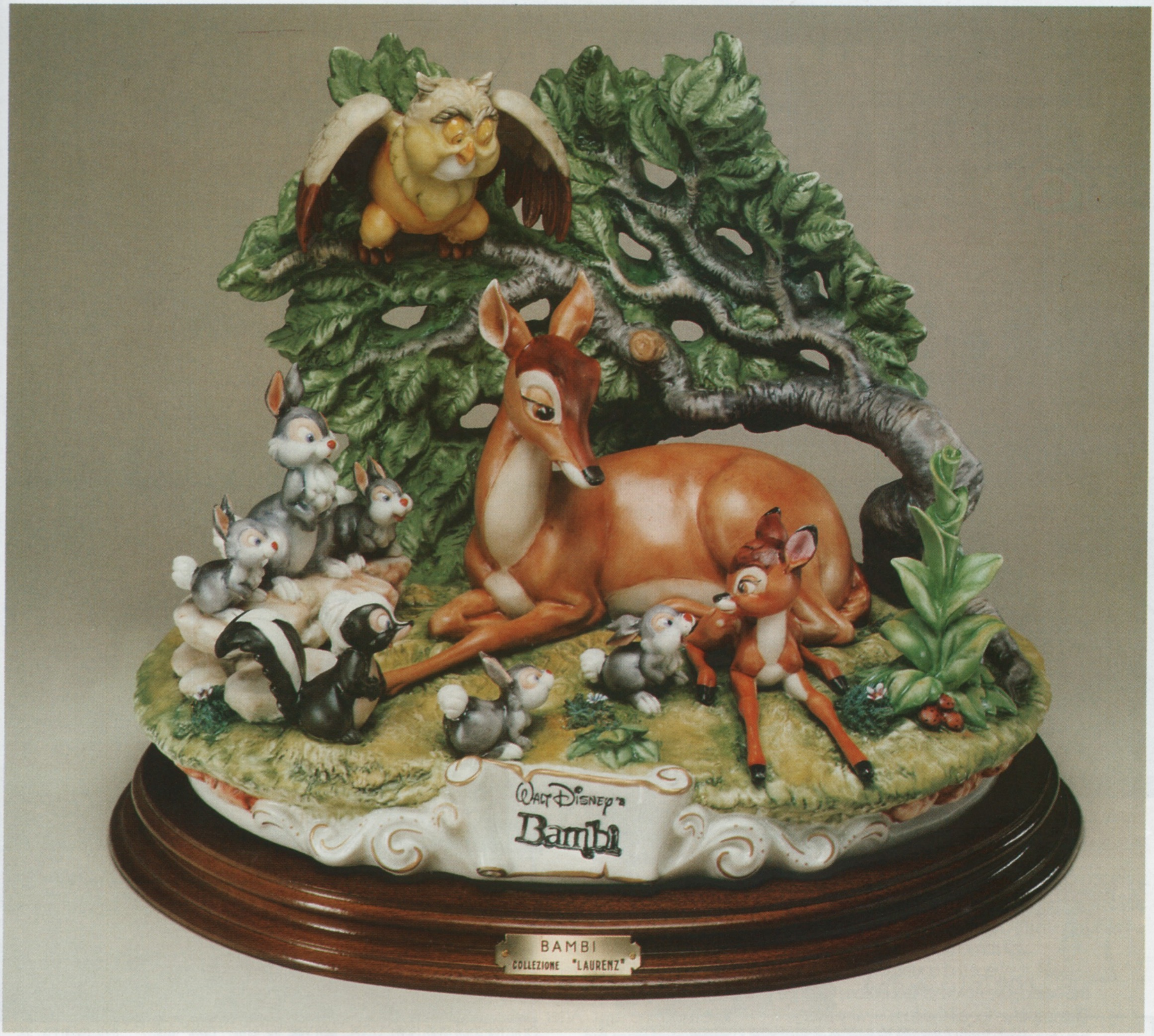
Thomas, Frank and Ollie Johnston, *Disney Animation: The Illusion of Life*, Abbeville Press, New York, 1981.



Indisputably the definitive volume on Disney animation. A wealth of information and a treasure trove of animation art.

Solomon, Charles and Ron Stark, *The Complete Kodak Animation Book*, Eastman Kodak Company, Rochester, New York, 1983.

Complete coverage of the field of animation, including history, production, do-it-yourself animation, career opportunities and animation around the world.



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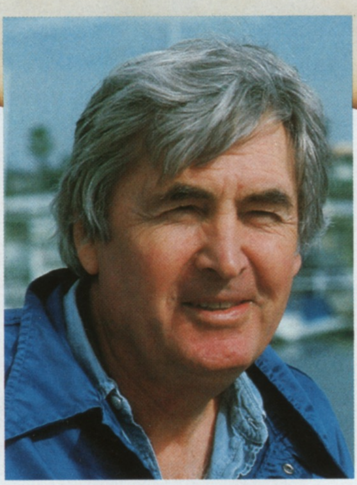
FESS PARKER

From Buckskins to Big Business

By Mark Hawthorne

As Disneyland prepares for its 35th birthday, it reminds us of the television series that Walt Disney used to familiarize the public with his Park in the year prior to its opening. The name of the series was "Disneyland." One of the continuing serials within "Disneyland," "... coming to you tonight from Frontierland ..." launched a nation-wide mania for coonskin caps — and the career of its hero, Davy Crockett (otherwise known as Fess Parker).



Today, Fess Parker calls Santa Barbara "home."

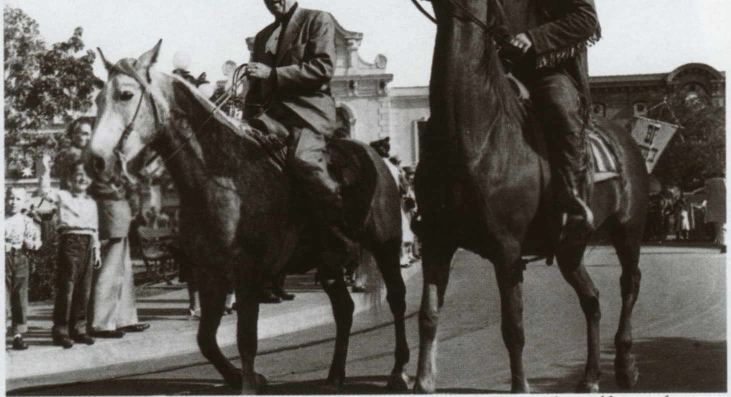
Anyone who remembers the '50s will remember the Crockett Craze; it swept the country, and most of the world, like no other fad before or since. The impetus for all the fuss — why every boy (and girl) wanted a coonskin cap, and why "The Ballad of Davy Crockett" was topping the music charts — was Walt Disney's three-part television saga of American folk hero Davy Crockett. Its star was Fess Parker.

More than three decades later, Parker, still fit and soft-spoken, is blazing a trail of success in California real estate. Among his endeavors is the $60 million Red Lion Resort in Santa Barbara, which opened in 1987. But love of the great outdoors is still close to his heart. Parker and his wife, Marcella, also own a ranch in the nearby Santa Ynez Valley, where they plan to embark on a family winery.

It was during a screening of the 1954 film "Them!" that one of the movie's minor players, Fess Parker, caught Walt Disney's attention. Walt was searching for someone to play the title role in his Davy Crockett story, to be showcased on the new "Disneyland" ABC-TV series, and the tall Texan with one scene made an impression on him. When Walt saw me in "Them!," Parker explains, "he turned around and said, 'Who's that?' Whatever quality Walt was looking for, he was able to see in that one scene."

Walt had found his Davy Crockett, and Fess Parker found sudden stardom. But stardom was hardly what he expected.

"I was just thrilled to have a job," he says. "After I graduated from the University of Texas, I gave myself 36 months to see if I could make a living in the film business. My 36 months were up in September of 1954, and I actually went on location for 'Davy Crockett' on September 8th of that year."



Of his ride down Main Street, U.S.A., with Walt, the former "Davy" recalls "... they couldn't get the stirrups long enough!"

Parker was just enjoying the craze when — true to history — Crockett was killed off defending the Alamo in the show's finale. No matter. Parker reprised his role for two prequel shows (ed. note: episodes that should have been made before the show ended) and went on to star in other Disney features including "Old Yeller," "The Great Locomotive Chase," and "The Light in the Forest."

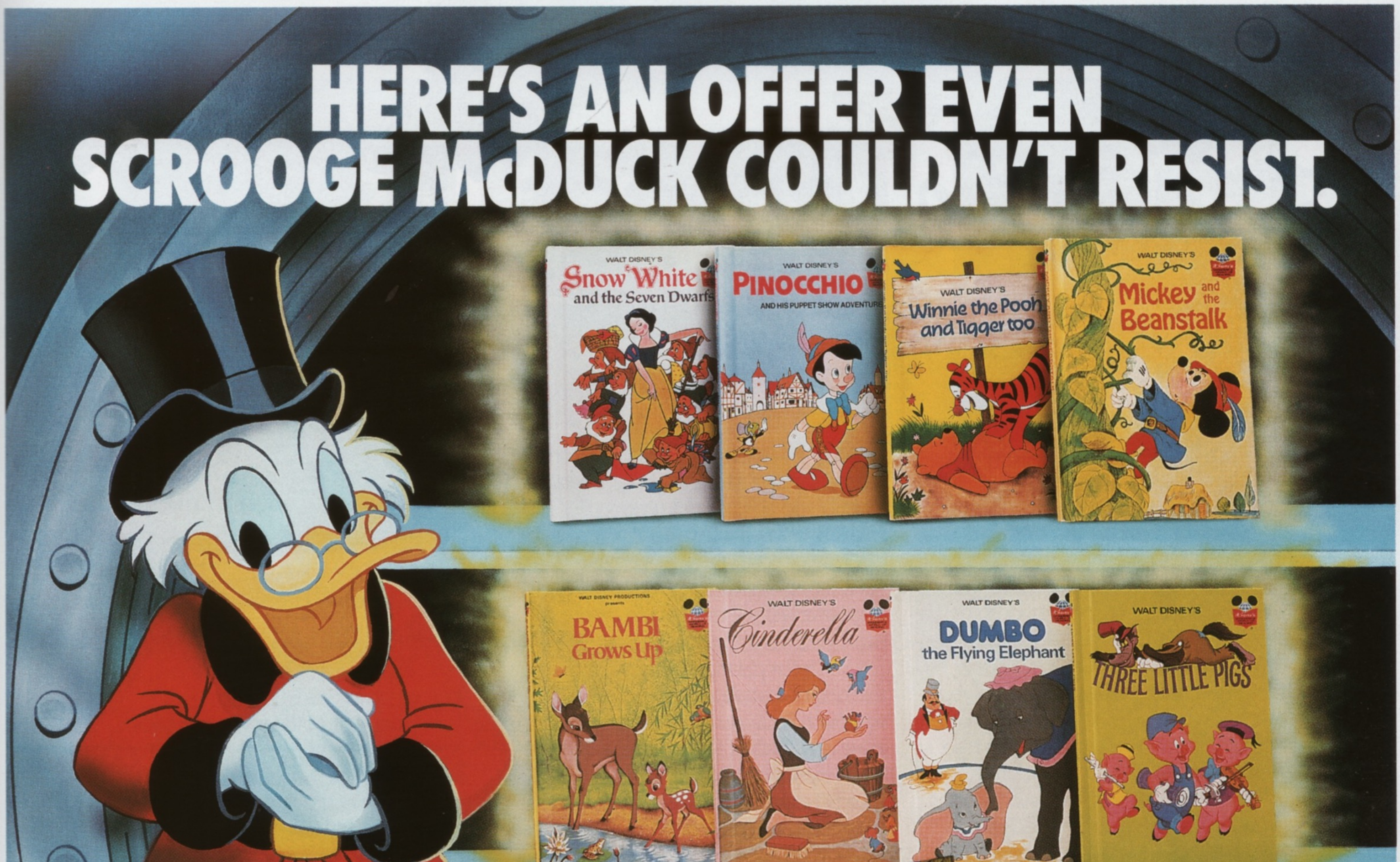
He also enjoyed a special relationship with Walt.

"Walt accorded me the privilege of visiting him at his office and, even if there was a meeting going on, I was never asked to wait. His secretary would show me in, and he'd just say, 'Fess, have a seat.'

"Walt was remarkably loose, yet he didn't want people fawning over him. But I think he enjoyed his unique place in the entertainment industry."

After leaving Disney, Parker went on to star in the long-running NBC-TV series "Daniel Boone." He hadn't seen Walt for several years when, at the 1964 cocktail party celebrating the pilot for "Daniel Boone," Parker felt a tap on his shoulder.

"I turned around, and there was Walt. He said, 'I just want to wish you well with your new series.' We talked for a while, and I spoke with his wife. I was extremely happy he did that. It was really a measure of Walt's graciousness."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Disney Legends

LEAVING A MARK FOR POSTERITY

By Libby Slate

According to *Roget's International Thesaurus*, synonyms for the word "legendary" include: extraordinary, exceptional, remarkable, noteworthy, wonderful, unprecedented, and unparalleled.

Paying homage to individuals whose achievements fit those descriptions, whose body of work represents a major, long-lasting contribution to the Disney legacy, was precisely what a group of representatives from The Walt Disney Company had in mind when they created the "Disney Legends Awards," which have thus far been presented on two occasions to a total of eleven deserving recipients.

The first ceremony, October 13, 1987, recognized actor Fred MacMurray for the role his films played in establishing the Studio as a significant force in the field of live-action comedy as well as animation.

The most recent celebration, this past July 19, saluted Ub Iwerks, the original animator of Mickey Mouse, and a team of top animators, known collectively as Walt's "Nine Old Men" (an appellation inspired by President Franklin D. Roosevelt's term for his Supreme Court), who were key players in the majority of Disney's classic animated features.

Marc Davis went from animator to one of the original "Imagineers."

"For the past few years, we'd been thinking of a way to honor individuals who had done special work for this Company — a 'Walk of Fame' or 'Hall of Fame'-type thing," explains Jeff Hoffman, Disney Legends administrator. "We'd been kicking ideas around for two or three years when Walt Disney Television came to us and said they wanted to do something special to honor Fred MacMurray. We thought that could be a good time to launch what had been in the back of our minds, so we immediately began working with Television to put this together."

MacMurray was paid tribute for his seven films: "The Shaggy Dog," "The Absent-Minded Professor," "Bon Voyage," "Son of Flubber," "Follow Me, Boys," "The Happiest Millionaire," and "Charlie and the Angel." At the ceremony, hosted on the Studio lot by The Walt Disney Company Chairman and Chief Executive Officer Michael Eisner, and President and Chief Operating Officer Frank Wells, MacMurray arrived in style in a Model T, accompanied by — what else? — a shaggy dog. He placed his handprints and signed his name in a slab of cement in front of the Studio's theatre.

Four of Walt's "Nine Old Men" etch their names for posterity.

"I hope all of the young people working here realize how lucky you are," MacMurray told his audience. "I'm proud to be a part of the Disney family, and I wish Walt could have been here today."

After that inaugural presentation, a Board of Directors was organized representing just about every Company division — from Walt Disney Imagineering to Consumer Products to Walt Disney Attractions to the Disney family itself. The purpose of the Board was to establish an efficient procedure for determining future award recipients. The 12 members held four meetings over the course of the following year, not only choosing the next group of honorees but commissioning a Disney artist to design a fitting award sculpture as well.

The artist selected, then-25-year-old Imagineering concept designer Andrea Favilli, saw his first Disney film at age three or four in his native Rome, Italy, and knew by the age of ten that he wanted to work for the Company. He came up with a prototypical award concept in one

Les Clark was the first of the "Nine Old Men" to be hired by Walt.

For Ollie Johnston, working for Walt was "more than a job."

Using the "mirror trick," Milt Kahl animates Brer Rabbit.

Fred MacMurray received the first Disney Legends award.

Last summer Michael Eisner inaugurated the newest Disney Legends.

"First employee" Ub Iwerks provided Mickey's form and motion.

weekend, then spent hundreds of hours over the next six months refining it.

The award, cast in bronze, stands almost two feet high and weighs more than 18 pounds. Favilli tried to capture what he feels are the attributes of a Disney Legend in the award's elements: a spiral arising out of a film strip of "Steamboat Willie" (Mickey Mouse's debut cartoon), a castle, and the hand of Mickey holding a magic wand.

"I wanted to do something quintessentially Disney," he says. "The symbolism is that of imagination and skills combining to create new dreams. The hand with the wand is also, for me, a big 'what's next?' What are these guys going to do next? So it's a 'thank you' for what they've done and will continue to do."

These awards were presented at the second Disney Legends ceremony, held, as before, in front of the Studio theatre where the recipients' films have often been screened. This time around, Michael Eisner and The Walt Disney Company Vice Chairman Roy E. Disney presided. In attendance were all four of the "Nine Old Men" still living — Marc Davis, Ollie Johnston, Ward Kimball, and Frank Thomas — and the families of Ub Iwerks and all but one of the others: Les Clark, Milt Kahl, Eric Larson, John Lounsbery and Wolfgang (Woolie) Reitherman. The ten were declared the award program's "Founder's Circle," and the placement of the attending foursome's handprints and signatures in a cement slab adjoining MacMurray's signified, according to Eisner, "the permanence of (all honorees') contributions. The Walt Disney Company is moving forward in new directions, but it is important that we pay tribute to these men who have given us a rich heritage."

How does it feel to be honored as a Disney legend?

"Well," quips Ward Kimball, who created Jiminy Cricket for "Pinocchio" and directed two Academy Award-winning shorts, "Toot, Whistle, Plunk and Boom" and "It's Tough to be a Bird," for Disney, "right now it feels pretty warm, because we've been sitting in the sun for almost an hour!

"Actually, we're pretty proud. But the real genius was Walt — we were only as good as his ideas. He looked over every scene, every bit of timing."

As if bearing out the "What's Next?" aspect of the sculpture, Frank Thomas — whose credits include "Snow White and the Seven Dwarfs," "The Jungle Book," "The Fox and the Hound," and the book *Disney Animation: The Illusion of Life* co-written with Ollie Johnston — declares,

Frank Thomas created the memorable Bambi-with-butterfly scene.

Woolie Reitherman works from a model of Timothy Mouse for "Dumbo."

Ward Kimball shared Walt's lifelong passion for trains.

Eric Larson brought Snow White's animal friends to life.

John Lounsbery's elephants march through "The Jungle Book."

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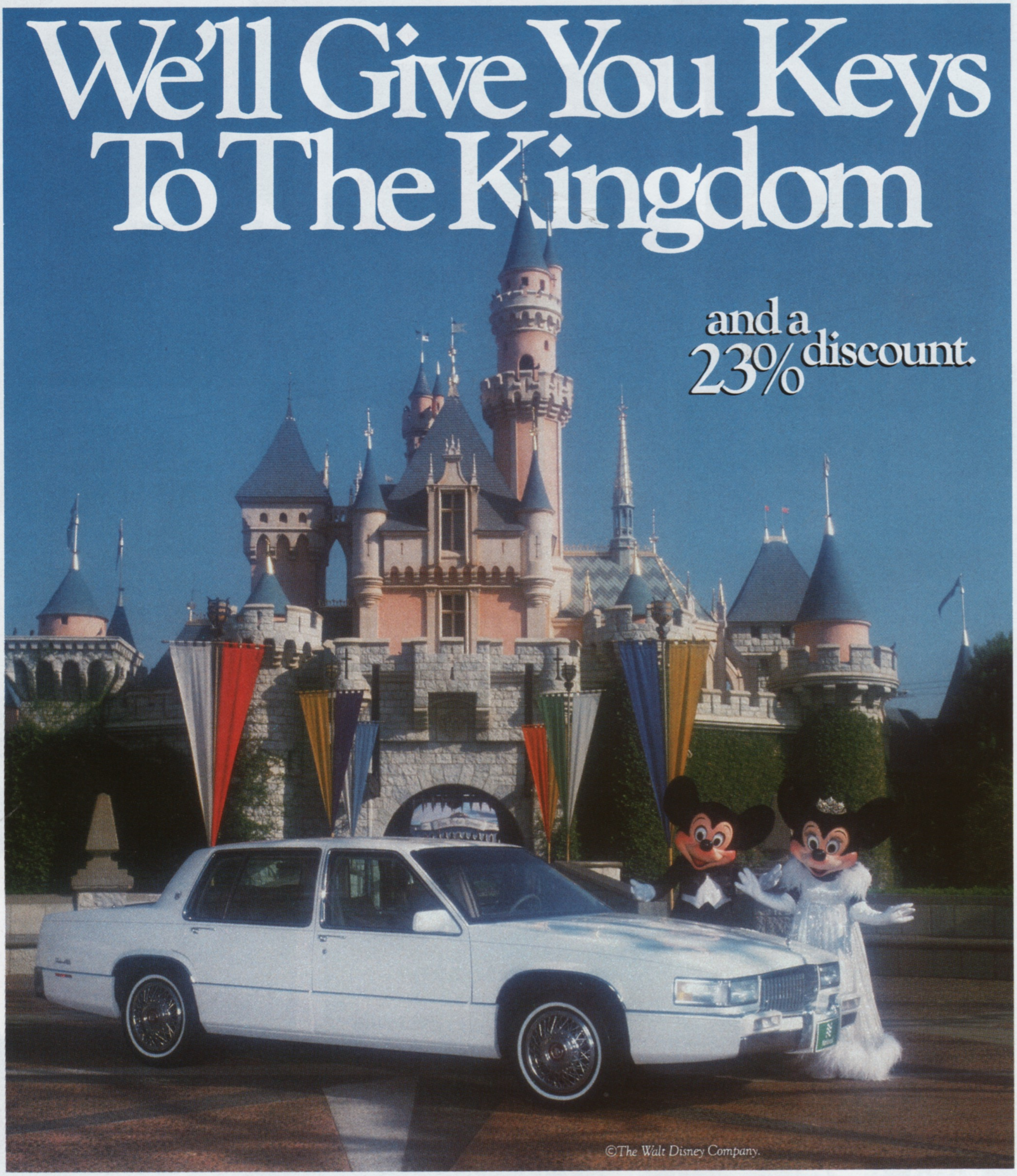

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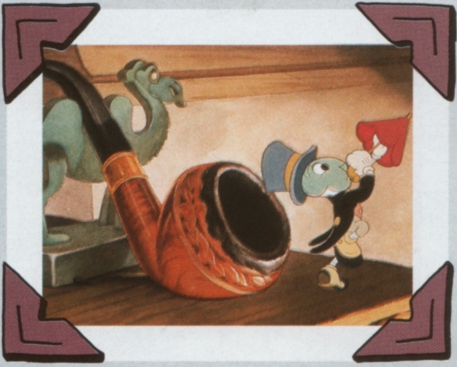
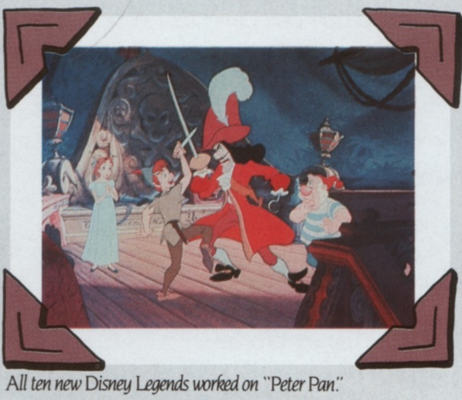
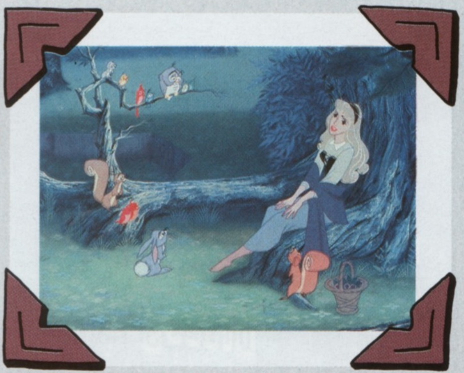


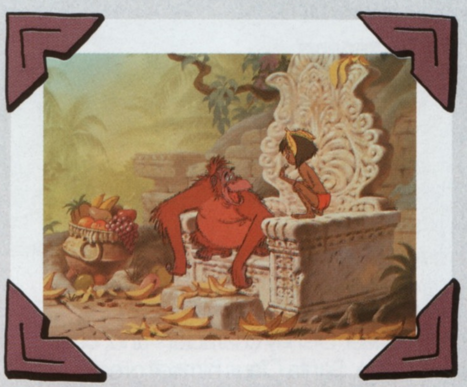
Jiminy Cricket was brought to life by Ward Kimball.



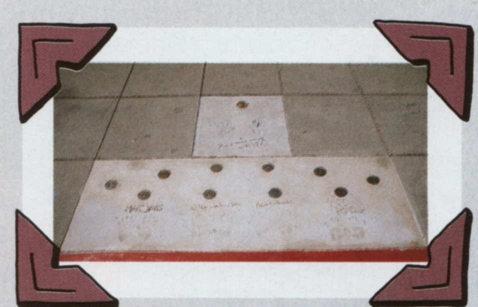
All ten new Disney Legends worked on "Peter Pan."



Briar Rose ("Sleeping Beauty") was a favorite of Marc Davis.



"The Jungle Book" was directed by Woolie Reitherman.



Five living "Legends" have now left their marks at the Disney Studio.

"We didn't figure we were that old! I'm still looking to the future. I was in the animation building yesterday, looking at all the computer and electronic devices now available to animators.

"The four of us are good friends," he adds. "It was real nice to see the families of the people who are gone."

Marc Davis, whose feature credits include "Bambi," "Song of the South," "Alice in Wonderland," "Sleeping Beauty," and "One Hundred and One Dalmatians" and who designed such Disneyland attractions as *It's a Small World*, *Pirates of the Caribbean*, and the *Haunted Mansion*, comments, "I'm amazed at the number of people who wanted autographs. It's a funny feeling — we're down to four now. You're literally playing 'Ten Little Indians,' wondering who's going to be next."

Davis offers a heretofore-untold story about Disney's appropriation of the phrase, "Nine Old Men."

"We were really all fairly young then," he recalls. "Walt did a live-action film — I can't remember its title — and asked us to come up and take a look at it. He asked us what we thought of it. Well, we didn't know he wanted to feel good and didn't *really* want to know what we thought. Each of us gave it a rough going-over. And I think *that's* when the name came up. It was with great respect in its own way, but I suspect that had a lot to do with it. And we were never again invited to critique his live-action films!"

Mildred Iwerks, widow of Ub Iwerks, who received two Academy Awards for his revolutionary animation technological inventions and contributed to various Disneyland attractions, feels that her husband "would have cherished this award. He was Walt's first employee; they had known each other since they were boys. Walt didn't know about the technical things, so he told Ub, 'Go for it, boy! You seem to know what you're doing.'

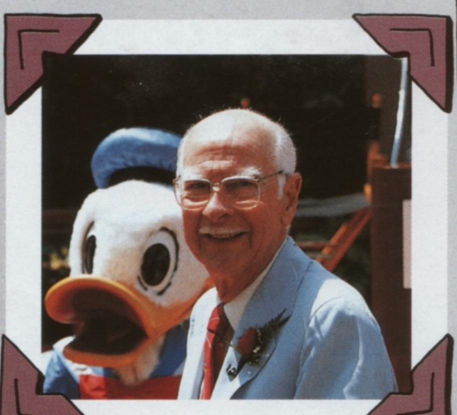
"People used to ask Ub, 'Why don't you get more credit for Mickey Mouse?' and he would say, 'I drew it — but look what Walt did with it!'"

Perhaps the best summation on being a Disney Legend comes from Ollie Johnston, who worked on "Pinocchio," "Fantasia," "Lady and the Tramp," "The Rescuers," and many other films and is now co-writing another book with Frank Thomas, "*Bambi*": *The Making of the Masterpiece*.

"There was not a lot of attention paid to being the 'Nine Old Men' back then," he says. "No one even really thought about it, no one went around saying, 'I'm a Nine Old Man.'

"It's always a pleasure to get something with guys you've worked with for so long. They're all so talented. I've learned a lot from them, and I treasure the memories of the ones who are deceased. I've had a lot of laughs — and arguments! — with them all.

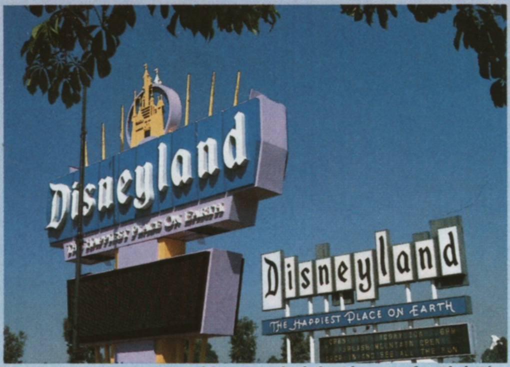
"It was more than a job — it was an experience. I can't think of any other 43-year job I would have liked better."



Marc Davis still keeps busy designing Theme Park attractions.

According to Ward Kimball, "...the real genius was Walt."

Ollie Johnston (left) and Frank Thomas are working on a new book.



For a moment in time, past and future stood side by side on Harbor Blvd. The old sign (right) has since passed into history.

Disneyland

The holiday season will soon be in full swing at Disneyland Park in Anaheim, California. Already, Yuletide decorations brighten the scenery, Dickens carolers stroll Main Street, U.S.A., and a 60-foot-tall Christmas tree, strung with 3,000 twinkling lights, crowns Town Square.

Each day, marching toy soldiers, life-size gingerbread men, dancing reindeer, Disney characters and, of course, Santa Claus himself greet guests in **The Very Merry Christmas Parade.**

Over in Critter Country, those unbearable musicians at the Country Bear Playhouse have donned their own holiday garb and tuned up for the **"Country Bear Christmas Special,"** a hilarious musical revue featuring the "bearly" talented cast crooning rousing renditions of original and holiday tunes.

Last October Disneyland received an early 35th birthday present — a brand-new marquee. The new marquee, 50% taller than the original (which had stood in place since 1958), features the latest in computer and fiber-optic technology and is capable not only of displaying printed messages, but of reproducing — and even animating — artwork. The venerable "Disneyland" and "The Happiest Place on Earth" from the old sign were preserved for posterity . . . except for one giant "D" which is slated to be sold at a charity auction next March as part of the 35th anniversary celebration.

Toy Soldiers march down Main Street, U.S.A. for the holidays.

Walt Disney World

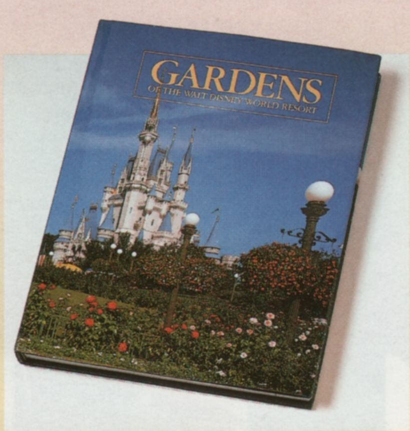
Walt Disney World is also celebrating the holiday season. On Christmas Day, their **Very Merry Christmas Parade** will be carried on the ABC Television Network 10–noon, EST; 9–11 a.m., CST; 8–10 a.m., MST; and 7–9 a.m., PST. The telecast stars Joan Lunden, Alan Thicke, and Regis Philbin.

Guests to the Magic Kingdom at Walt Disney World are in for a "Bella Notte" all day long. The Park recently opened **Tony's Town Square Restaurant,** an Italian-fare cafe at the top of Main Street, U.S.A. Tony's re-creates the mood and flavor of the "Lady and the Tramp" dining spot — remember Lady and her hero sharing a plate of pasta in the moonlight? "Owner" Tony and "Chef" Joe are now serving up the same kind of magic for Magic Kingdom guests. Music from the film, including the love song, "Bella Notte," sung by Tony, plays overhead, while other furnishings lend an enchanting "Lady and the Tramp" charm to the dining room. Bravissima!

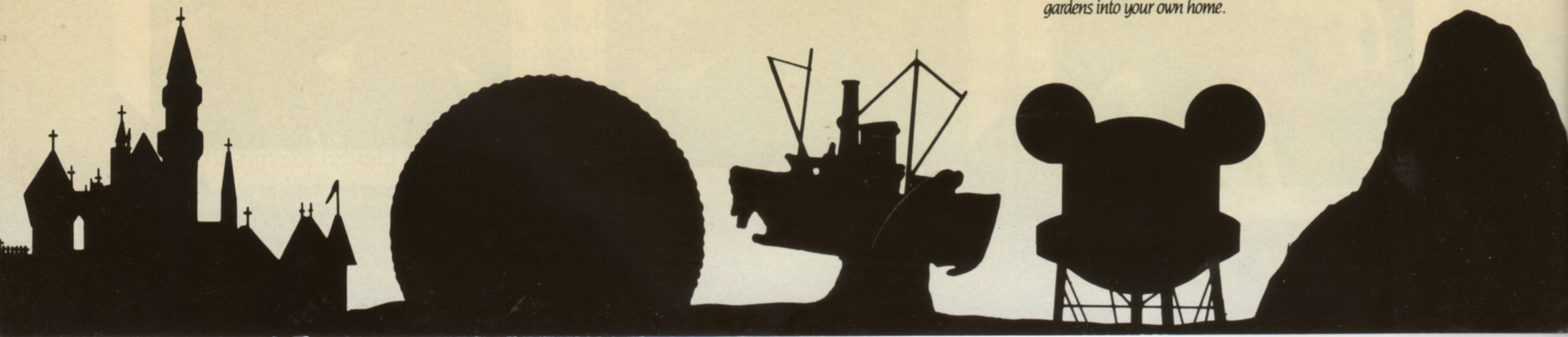
The Country Bears are decked out for a holiday revue.

Are you stuck for that "just right" gift for someone special on your list? How would you like to give them the gardens of Walt Disney World? From the delicate pastels of spring through the vibrant contrasts of the holiday season, the Walt Disney World Resort displays a horticultural show-of-shows each and every day. Now there is an exquisite "coffee table" collection of photographs that allows the reader to re-visit the beautiful Disney gardens, with informative, poetic prose as a guide. This hard-bound book is 9″ × 12″ with over 220 full-color photographs. ***Gardens of the World*** can be purchased at the Walt Disney World Resort, or by sending a check or money order for $29.95 plus $2.50 shipping and handling to: Walt Disney World Guest Services, Mail Order Department, P.O. Box 10,070, Lake Buena Vista, FL 32830. For American Express, VISA, or MasterCard orders, call 1-407- 824-4718.

From "Lady and the Tramp" comes Tony's Italian restaurant.



Now you can bring the beauty of the Walt Disney World gardens into your own home.



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Paul Newman and Lolita Davidovich crackle in "Blaze."

Let's Go to the Movies!

Touchstone Pictures presents two Academy Award-winning actors in two new releases set for Christmastime.

"Blaze" stars Paul Newman in one of his best roles yet in this unusual, funny and poignant love story. The film follows the highly publicized romantic escapades of Louisiana's flamboyant governor of the '50s, Earl Long, and sassy stripper Blaze Starr. Adding to the movie's sizzle, is the potboiling political transition occurring in the deep South at the time.

Touchstone's leading lady, Bette Midler, once again takes on a dramatic role when she stars as the self-sacrificing mother in **"Stella,"** a powerful, contemporary version of the screen classic, "Stella Dallas." The film traces Stella's desperate attempt to give her daughter the extravagant life she never had herself. Struggling to be the ideal mother, Stella discovers that the life she wants for her daughter can only be bought at great personal expense to herself.

Bette Midler's "Stella" wants to be the perfect mother.

"Spooner" (Robert Urich) gets a lift from his students.

Now in production for Touchstone and slated for a possible spring release is **"Three Thousand,"** a comedy about the unlikely romance between a wealthy corporate raider (Richard Gere) and a Hollywood hooker, played by Julia Roberts ("Mystic Pizza").

Are you just a little bit afraid of spiders? Wait until you see what Hollywood Pictures is planning. It's called **"Arachniphobia,"** (fear of spiders) directed by Frank Marshall and produced by Steven Spielberg. Due out in 1990.

Walt Disney Pictures is readying **"The Rescuers Down Under,"** an animated "thriller" that has super sleuths Bernard and Bianca helping out their Aussie friends.

The Disney Channel

Robert Urich stars in an original Disney Channel Premiere film about a convicted forger who becomes a teacher and wrestling coach. As **"Spooner,"** Urich turns a mediocre wrestling team into champions. In the process, he helps an illiterate juvenile delinquent learn to be accountable for his actions, and finally accepts this lesson for himself.

Hold on to your bellbottoms as The Disney Channel takes you on a musical blast to the past—Britain, 1963-67. This is when—and where—the historic half-hour television series **"Ready Steady Go!"** was first broadcast. Dave Clark of the famed Dave Clark Five will host this exclusive musical series premiering December 3. Legendary entertainers performing in their heyday include the Beatles, the Supremes, and Marvin Gaye, among others.

Filmmaker Kevin Sullivan brings to life yet another heartwarming tale from writer Lucy Maud Montgomery ("Anne of Green Gables," "Anne of Avonlea"). **"Lantern Hill"** is the touching story of a young girl's efforts to reunite her estranged parents. Premiering in January, the film stars Sam Waterson, Colleen Dewhurst, Zoe Caldwell and Mairon Bennett.

Ernest is ready to save Christmas at home.

Take It Home on Video

Touchstone Home Video has your Christmas list all wrapped up with two new releases. For your holiday viewing pleasure, Jim Varney becomes Santa's favorite helper when **"Ernest Saves Christmas."** And you won't want to miss out on this opportunity to take home Nick Nolte, Martin Short and the adorable Sarah Rowland in the touching tale of **"Three Fugitives."** Both films are now available at your local video outlet.

"Three Fugitives" would like to hide out at your house.

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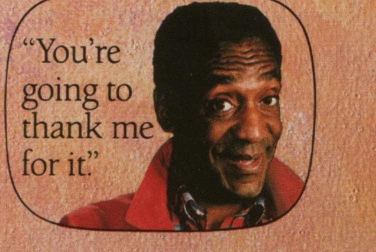
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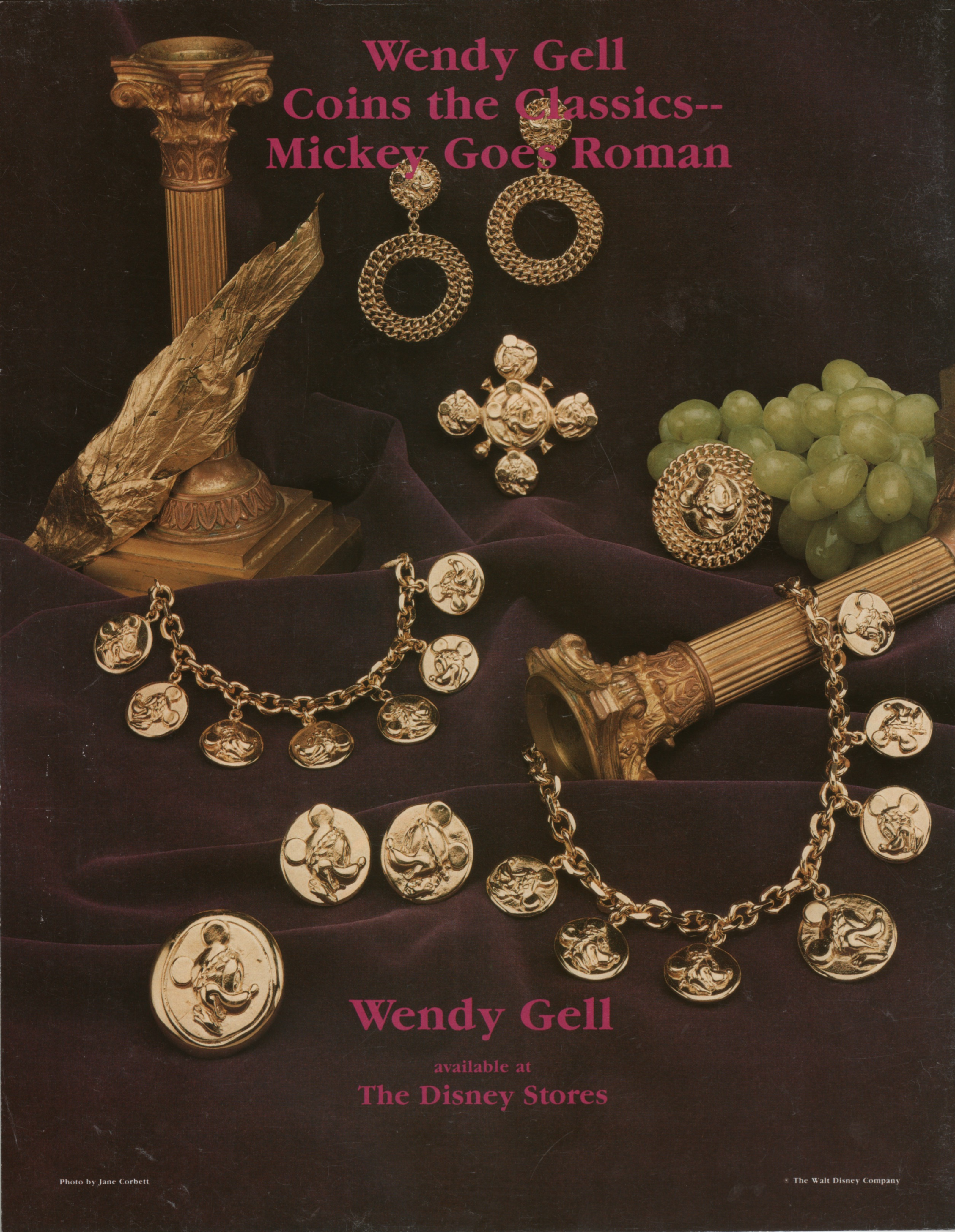
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